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FIRST EDITION OF AESOP PRINTED IN SWITZERLAND, AND ILLUSTRATED WITH 192 WOODCUTS

1. AESOP: *VITA ET FABULAE, 1490.*

VITA ET FABULAE. [WITH THE FABLES OF REMIGIUS, ETC.]

Gothic Letter, 43 lines to a full page. On the verso of the first leaf a full-length portrait of Aesop, surrounded with subjects emblematical of the occurrences of his life, the whole enclosed by two border-lines. With 192 woodcut illustrations in the text, each of which occupies a third of a page. Ornamental woodcut initials, white on solid black ground. A few others are supplied in red by a contemporary hand over small guide-letters. Paragraph marks, etc., also supplied in red. Folio. Modern binding of wooden boards covered with brown morocco, the sides covered with small blind stamps (in 15th century style), red edges.

[BASEL, MICHAEL FURTER, C. 1490.]

(*See Illustration opposite.*)

£750

Hain, *327. Pellechet 198. Proctor 7629. B.M. Cat. Incun., Vol. III, p. 788. Schreiber 2023. Fairfax Murray, *Catalogue of Early German Books* 19.

First Edition of Aesop printed in Switzerland.

The contents of the work are as follows: 2^a-21^a, Life of Aesop from the Greek of Rinucius (illustrated by 28 of the cuts); 22^a-67^a, Fables of Aesop, books I-IV; 67^a-80^b, "Extravagantes" of Aesop; 80^b-87^a, Fables of Remigius; 87^a-100^a, Fables of Avianus; 100^b-114^b, "Fabulae diversae" (fables of Poppio and Alphonsus).

The woodcuts are nearly all reversed copies of those of Johann Zainer's undated Ulm edition. They are cut in outline, with very little shading, but graphic, vigorous, and eminently illustrative of the text. All are of extreme quaintness, and many of the subjects are treated in a most amusing fashion, as, for instance, Aesop being hurled to death over a precipice by the *Delphians*.

An interesting detail concerning the initial letters which have been supplied in red by a contemporary hand is that, in this copy, one of them, an "S" on I.1. verso, contains the name (?) "iaco" within it, which is possibly the rubricator's name.

A remarkably fine and tall copy, which has the additional advantage of having the cuts entirely uncoloured.

Only 2 copies in U.S.A. (according to Census), viz., in the Watkinson Library, and in the library of J. J. Paul.

SEE ITEM NO. I.

2. [ALCHEMY.] CHRISTOPHER VON HIRSCHENBERG, 1576.

UNDERRICHT ETLICHER REGELN GEZOGEN AUSS DER EDLEN KUNNSTT ALCHIMIA.

Manuscript of the sixteenth century bearing several titles, written in German in a beautiful calligraphic hand in black with many headings to the chapters in red, blue and grey, on 76 leaves of paper with some beautiful calligraphic initials and head-lines, sometimes occupying three-quarters of the page or more. 4to, original vellum, with gilt lines on sides and in the centre of both covers the Arms of the celebrated Emperor Rudolph II of Austria.

(N.P.), BUT DATED 1576.

(*See Illustration opposite.*)

£150

This extraordinary manuscript, bearing the arms of the famous patron of alchemists, the Emperor Rudolph II (1552-1612), seems to us to be quite unique, as we have been unable to trace another manuscript from the same source, which must obviously have been specially written, ornamented and bound for the Emperor.

On the title-page the manuscript is attributed to Christopher von Hirschenberg, but we have been unable to find his name mentioned in the German National Biography, however. In the preface to the reader the first letters and last letters of the verses form, when read in order, an acrostic giving the name of Christoph von Hirschenberg.

The manuscript is not only a theoretical treatise on alchemy, but gives practical details and a large number of symbols in different coloured inks for the various metals and acids. After these on one page is contained three philosophical alphabets (otherwise ciphers).

About half the book is devoted to recipes for the fabrication of tinctures and astonishing alchemical mixtures.

Many strange legends circulate about the extraordinary life led by the Emperor Rudolph at Prague surrounded by alchemists, astronomers, astrologers, chemists, and conjurors.

Perokorun:	
Roßellbrun:	
Roſt:	
Rus:	
Stalfeyl:	
Spat:	
Steinſaltz:	
Schalen:	
Todenkopf:	
Talck:	
Trippel:	
Tutia alex:	
Treibſcherb:	
Vnſlet:	
Vene: Teuffen:	
Wein:	

Wachs:	
Weidaſch:	
Wiſmud:	
Weinſtei: öl:	
Wi: horn:	
Wr: harts:	
Ziegelmel:	
Albiren:	
Calcioniren:	
Cimentiren:	
Coaguliren:	
Diſtiliren:	
Gradiren:	
Putrificiren:	
Pulueriſiren:	
Reducirren:	

SEE ITEM NO. 2.

THE ORIGINAL SPANISH EDITION OF CORTES' SECOND AND EARLIEST EXISTING LETTER

3. [AMERICA.] HERNANDO CORTES: *CARTA DE RELACION, 1522.*

CARTA DE RELACION ENBIADA A SU S. MAJESTAD DEL EMPERADOR NUESTRO SENOR POR EL CAPITAN GENERAL DE LA NUEVA ESPANA: LLAMADO FERNANDO CORTES. EN LA QUAL HAZE RELACION DE LAS TIERRAS Y PROVINCIAS SIN CUENTO QUE HAN DESCUBIERTO NUEVAMENTE EN EL YUCATAN DEL ANO DE XIX A ESTA PRESENTE: Y HA SOMETIDO A LA CORONA REAL DE SU S.M. EN ESPECIAL HAZE RELACION DE UNA GRANDISSIMA PROVINCIA MUY RICA LLAMADA CULUA: EN LA QUAL AY MUY GRANDES CIUDADES Y DE MARAVILLOSOS EDIFICIOS: Y DE GRANDES TRATOS Y RIQUEZAS. ENTRE LAS QUALES AY UNA MAS MARAVILLOSA Y RICA QUE TODAS LLAMADA TIMIXTITAN: QUE ESTA POR MARAVILLOSA ARTE EDIFICADA SOBRE UNA GRANDE LAGUNA. DE LA QUAL CIUDAD Y PROVINCIA ES REY UN GRANDISSIMO SENOR LLAMADO MUTEEÇUMA: DONDE LE ACAECIERON AL CAPITAN Y A LOS ESPANOLES ESPANTOSAS COSAS DE OYR. CUENTA LARGAMENTE DEL GRANDISSIMO SENORIO DEL DICHO MUTEEÇUMA Y DE SUS RITOS Y CERIMONIAS Y DE COMO SE SIRVE.

First Edition. With a fine large woodcut portrait of the Emperor Charles V. Gothic letter, forty-seven long lines to a full page, woodcut initials. Small folio, crimson levant morocco, g.e., by Rivière.

SEVILLE, JACOB CROMBERGER, 1522.

(*See Illustration overleaf.*)

£1,600

First Edition of the second letter, giving an account of affairs in Mexico from 1519 to October 30th, 1520. (Some words on last leaf in facsimile.)

[*Title in translation*]: "Letter of information addressed to His Sacred Majesty the Emperor, by the Captain-General of New Spain, called Fernando Cortes; in which he gives an account of the lands and provinces, as yet undescribed, newly-discovered in Yucatan from the year XIX [1519] to the present, and subjugated to the royal crown of His Sacred Majesty. In particular he gives a relation of a visit to a very wealthy province called Culua, wherein there are many great cities and wonderful buildings and great commerce and riches. Amongst these is a city which is richer and more marvellous than any other, called Timixtitan, which is, by wonderful art, built upon a great lagoon. The king of this city and province is a very great ruler called Muteeçuma; and here, events which are terrible to hear of, have befallen the Captain and the Spaniards. He gives a lengthy account of the vast empire of the said Muteeçuma and of its rites and ceremonies and mode of service."

This is the excessively rare and important first edition of the second letter of Cortes (in Spanish), which was written soon after his arrival in Mexico (dated Oct. 30, 1520), to the Emperor Charles V; the first letter he wrote (which is still believed to have been printed at the time) has so far not been discovered, in spite of diligent search for several hundred years. Pinelo (the first American bibliographer) never saw a copy of this letter. Cortes traces the events in Mexico after his departure from Vera Cruz, when the Spaniards had been driven back from Mexico City. He devotes a great deal of space to his dealings with Montezuma; the latter's remarkable empire; and how some of Montezuma's children died whilst prisoners in the Spaniards' hands. He frankly admits his misgivings in the face of heavy odds, and that on more than one occasion he thought the Spaniards must

inevitably be overcome. At the end Cortes reviews all his embarrassments and remarks that he holds danger and fatigue light in comparison with the attainment of his object; and that he is confident that the Spaniards would shortly be reſtored to their former position, and repair all their losses. He compares Mexico to Spain, and names the country " New Spain of the Ocean Sea."

" The letter excited the greateſt sensation at the Spanish court and among the friends of science generally. The previous discoveries in the New World had disappointed the expectations which had been formed after the solution of the grand problem of its exiſtence. They had brought to light only rude tribes, which, however gentle and inoffensive in their manners, were ſtill in the primitive ſtages of barbarism. Here was an authentic account of a vaſt nation, potent and populous, exhibiting an elaborate social polity, well advanced in the arts of civilisation, occupying a soil that teemed with mineral treasures and with a boundless variety of vegetable products, ſtores of wealth, both natural and artificial, that seemed, for the firſt time, to realise the golden dreams in which the great discoverer of the New World had ſo fondly, and in his own day, so fallaciously, indulged. Well might the scholar of that age exult in the revelations of these wonders, which so many had long, but in vain, desired to see."

Sabin, No. 16933; Escudero (*Hispalense*), No. 224; Medina, No. 64; Palau's *Manual,* Vol. II, p. 311; Gallardo, No. 1925; Harrisse, B.A.V., No. 118. In addition to the Harrisse-Barlow-Ives Church copy (now in the Henry E. Huntington Iibrary) there are only two copies of this letter in the U.S.A., viz., in the John Carter Brown Library and the Lenox (New York Public) Library. In the reſt of the world only four copies are known (British Museum, State Libraries at Vienna and Munich, and a library at Madrid).

Carta de relaciõ ẽbiada a ſu. S. majeſtad del ẽpa-

dor nr̃o ſeñor por el capitã general dela nueua ſpaña: llamado fernãdo cor tes. Enla q̃l haze relaciõ õlas tierras y prouincias ſin cuẽto q̃ hã deſcubierto nueuamẽte enel yucatã del año de. xix. a eſta pte: y ha ſometido ala corona real de ſu. S. M. En eſpecial haze relaciõ de vna grãdiſſima prouincia muy rica llamada Culua: ẽla q̃l ay muy grãdes ciudades y de marauilloſos edi-ficios: y de grãdes tratos y riq̃zas. Entre las q̃les ay vna mas marauilloſa y rica q̃ todas llamada Timixtitã: q̃ eſta por marauilloſa arte edificada ſo bre vna grãde laguna. dela q̃l ciudad y prouincia es rey vn grãdiſſimo ſeñor llamado Muteeçuma: dõde le acaecierõ al capitã y alos eſpañoles eſpãto-ſas coſas de oyr. Cuenta largamẽte del grãdiſſimo ſeñorio del dicho Mu-teeçuma y de ſus ritos y cerimonias. y de como ſe ſirue.

SEE ITEM NO. 3.

"THE POPE MUST HAVE BEEN DRUNK AND THE KING OF SPAIN WAS AN IDIOT"

FIRST EDITION OF THE FIRST BOOK ON AMERICA PRINTED IN SPANISH

4. [AMERICA.] FERNANDEZ DE ENCISO: *SUMMA DE GEOGRAPHIA, 1519.*

SUMA DE GEOGRAPHIA QUE TRATA DE TODAS LAS PARTIDAS Y PROVINCIAS DEL MUNDO: EN ESPECIAL DE LAS INDIAS Y TRATA LARGAMENTE DEL ARTE DEL MAREAR: JUNTAMENTE CON LA ESPERA EN ROMANCE: CON EL REGIMIENTO DEL SOL Y DEL NORTE: NUEVAMENTE HECHA.

First Edition. Black Letter, side notes, 42 lines to a full page, woodcut border to first leaf, the top half of which is occupied with a large woodcut engraving of a sphere held by a hand, the title occupies the lower half. Folio. A magnificent copy in blue levant morocco, the sides covered with gold tooling to a floral pattern, doublure of maroon levant morocco elaborately tooled, watered silk fly leaves, g.e.

SEVILLE, JACOB CROMBERGER, 1519.

(*See Illustration opposite.*)

£650

First Edition of the first book printed in Spain and in Spanish on America.

Palau's *Manual,* Vol. III, p. 206. Sabin, No. 22551. Harrisse B.A.V., No. 56. Church Catalogue, No. 42, only knew of five other libraries possessing copies of this magnificent book.

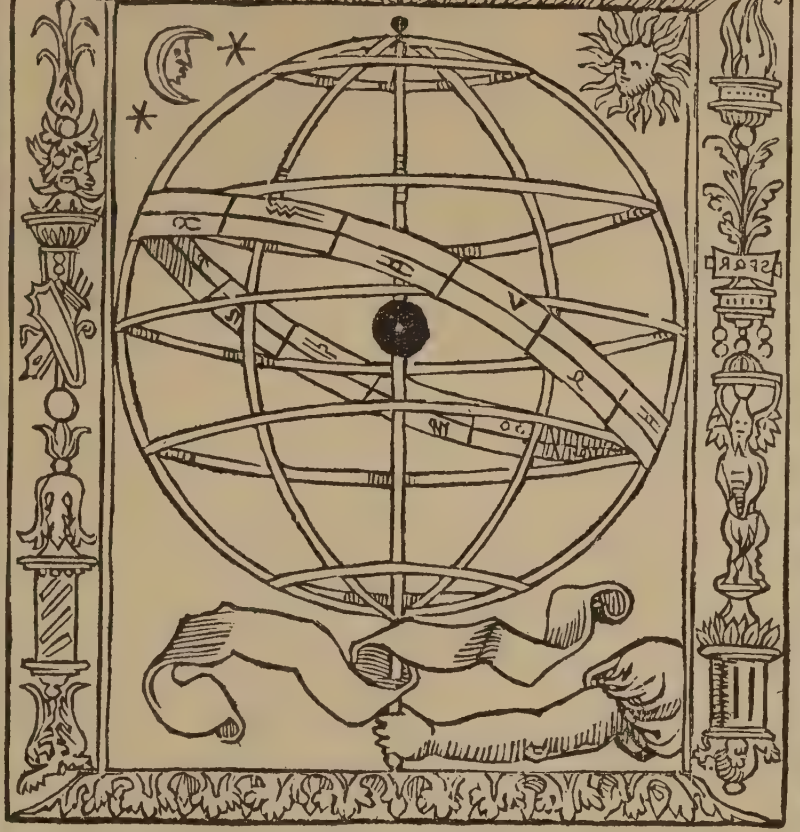
In English the title reads:—"Compendium of Geography, which treats of all the parts and regions of the world, especially of the Indies; also at length of the art of navigation and of the sphere in the Spanish language, together with the Rule of the Sun and North. Newly composed."

Enciso's object in writing this work was to aid pilots and mariners in accomplishing discoveries, and also for the instruction of Charles V. The description of America was principally from his own observation.

Martin Fernandez de Enciso first went to the New World with Rodrigues de Bastidas. He was the owner of the vessel as well as the planner of the expedition in which Vasco Nuñez de Balboa acquired so much fame. Having lived in San Domingo, where he acquired wealth as a lawyer, he returned to Spain in 1512, but came back to America with Pedrarias Davila in 1513, where he held the office of Alguazil Mayor of the Golden Castile.

A great hydrographer and explorer, his work is invaluable for the early geographical history of the Continent of America. His accounts of his intimation to the Indians of Zenu, to surrender to the King of Spain, is one of the most singular relations that ever escaped the scrutiny of the Spanish Inquisition.

On the page which occupies the reverse of h4, he records the curious conversation with two chiefs of Zenu, in which he informed them that the Pope had bestowed all those regions upon the King of Spain; they replied *"that the Pope must have been drunk and that the King was an idiot."*



Suma de geographia q̃ trata de todas las partidas ɣ prouincias del mundo: en especial delas indias. ɣ trata largamẽte del arte del marear: juntamẽte con la èspera en romãce: con el regimiẽto del sol ɣ del norte: nueuamente hecha.

Con preuilegio real.

SEE ITEM NO. 4.

5. [AMERICA.] FERNANDEZ DE OVIEDO: *HISTORIA DE LAS INDIAS, 1535-1557.*

LA HISTORIA GENERAL DE LAS INDIAS.

First Edition. Title printed in red and black, within woodcut border, and with large woodcut Coat-of-Arms of the Emperor Charles V. The whole enclosed by woodcut border. On folio X is a very large woodcut of Columbus' Coat-of-Arms. Other woodcuts of American interest and of natural history.

SEVILLE, 1535.

(See Illustration opposite.)

Palau's *Manual,* Vol. III, p. 124. Harrisse, No. 207. Church Catalogue, No. 71. Sabin, No. 57988.

"This work is much fuller than that published in 1526. In this the author gives us nineteen books and eleven chapters of *Libro veynte y ultimo desta primera parte.* At the end is a *Carta missiva* to which the author, as was his usual practice, has attached his signature."

Oviedo early visited America, where he resided for more than twenty years, crossing the Atlantic no less than twelve times. He was Governor of the Province of Cartagena and filled other high positions. The knowledge thus acquired of men and events gave him unusual opportunities of gathering information for this, his chief work. Authority was given him by the Emperor to demand from the different governors of Spanish America such documents as he might need for this work. He gives a vivid picture of conditions as they then existed, and his work is a vast storehouse of facts relating to the times. This is the source from which most writers have drawn their accounts of the early occurrences in the New World.

Together with:

LIBRO XX DE LA SEGUNDA PARTE DE LA GENERAL HISTORIA DE LAS INDIAS, QUE TRATA DEL ESTRECHO DE MAGELLANS.

Large woodcut Arms on title.

VALLADOLID, FRANCISCO FERNANDEZ DE CORDOVA, 1557.

Folio. Magnificent copy of the two vols. bound in one by Bedford, in full crushed morocco, g.e.

(See Illustration opposite.)

£600

Harrisse, *Notes on Columbus,* p. 14. Church Catalogue, No. 106.

This XXth Book, which was published separately, was intended to form the first part of Volume II, but in consequence of the author's death, no more was issued.

La hiſtoria general delas Indias.

Con priuilegio imperial.

SEE ITEM NO. 5.

6. [AMERICA.] LA SALLE (ANTOINE DE): *LA SALADE, 1527.*

LA SALADE, NOUVELLEMENT IMPRIMEE A PARIS, LAQUELLE FAIT MENTION DE TOUS LES PAYS DU MONDE ET DU PAYS DE LA BELLE SIBILLE. AVEC LA FIGURE POUR ALLER AU MONT DE LA DICTE SIBILLE. ET AUSSI LA FIGURE DE LA MER ET DE LA TERRE AVEC PLUSIEURS BELLES REMONSTRANCES.

Gothic Letter. Title in red and black within a wide woodcut border, the reverse of title entirely occupied by a very large woodcut in two compartments, numerous woodcuts in the text, and three large folding plates: (1) World Map. (2) Le Mont de la Sibille. (3) Genealogy of Kings of Aragon. Woodcut initial-letters throughout. Printer's device at end. Folio. A magnificent copy bound by Lortic in full levant morocco, sides elaborately tooled in gold and blind to a geometrical pattern, doublure of blue levant with a magnificent dentelle border in gold, watered blue silk fly leaves, g. e.

PARIS, PHILIPPE LE NOIR (1527).

(*See Illustration opposite.*)

£500

Harrisse 140. (Harrisse could only locate one copy, that in the St. Geneviève Library, Paris).

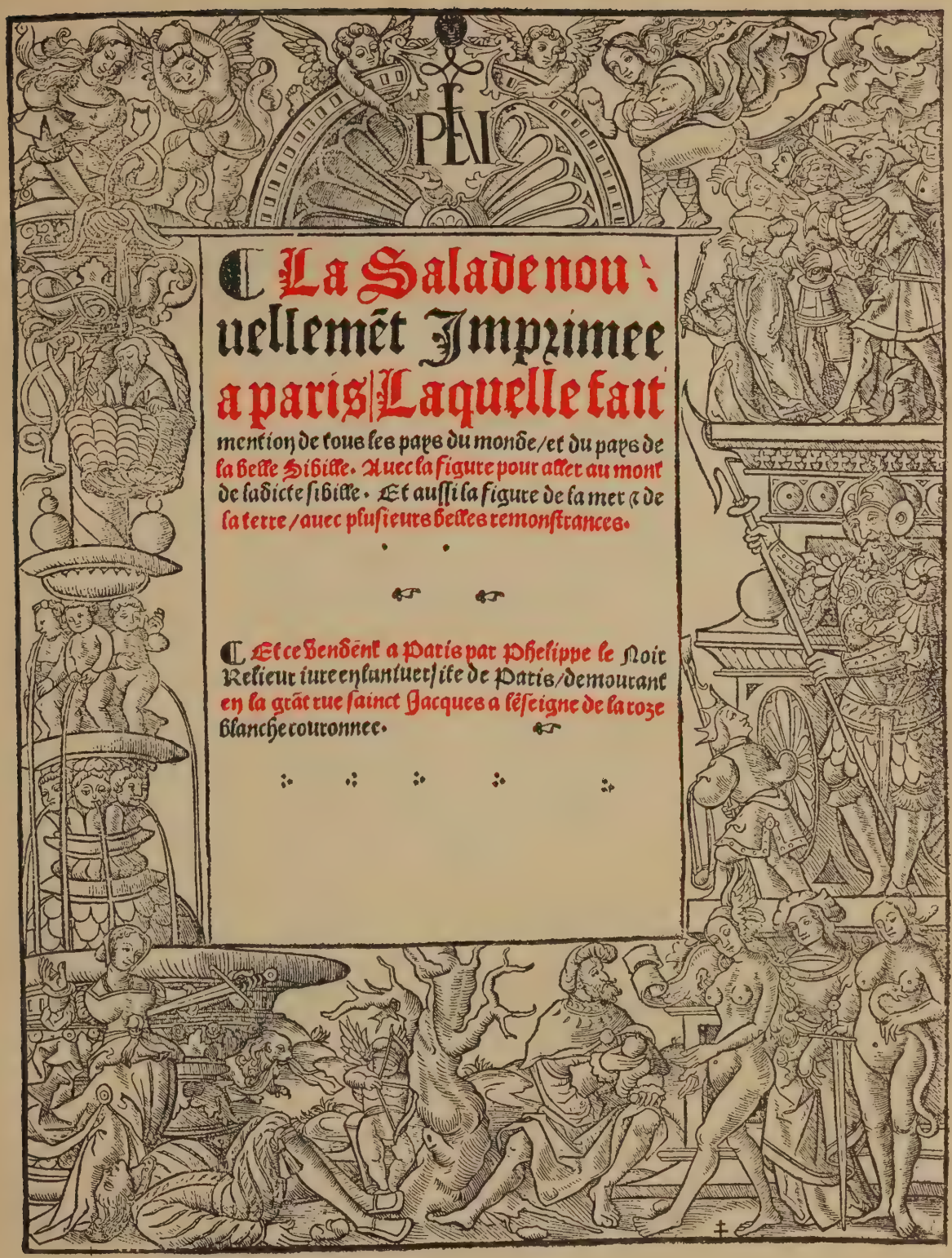
"La Salade" derives its Title, as the Author states in the preface, because in the book are found "plusieurs bonnes herbes." It was written between 1438 and 1447.

Its American importance lies in the chapter on Geography. La Salle mentions Greenland on two occasions, and refers to certain rumours about this Northern land which caused him to pre-suppose a semi-civilisation in these American lands.

The chapter alluded to contains (verso of leaf xxviii) the following passage:

"Norweghe est une grande region assise dessoubs de pol Antarctique. Aulcuns astrologues ont vne partie ceste Region mise hors des climatz a cause des très âpres et longues froidures qui y sont. En icelle Region sont diuerses mers. Là est la mer congeliée que on dict Mare congellatum. Il y a une isle nommé Gronellont et Unimarch où a grant quantité de ours qui sont tous blancs."

The Author gives an account of his visit to the Mountain of the Sibyl and describes the surroundings of the Cave of the Sibyl and its curious legend. The narrative is a variant of the story of Tannhäuser. A German knight and his esquire enter the cave and are welcomed by "la royne" and her companions, and are prevailed upon by various inducements to remain, but they may not leave before eight days are passed. If on the 9th day they wish to stay longer, they cannot leave before the 30th day, if not on the 30th, they remain till the 330th, if not gone by then they stay for ever. The knight reports in time and leaves the subterranean abode on the 330th day. Like Tannhäuser, he cannot rest until he obtains absolution from the Pope. Absolution refused, he is prevailed upon by his esquire to return to the Mount of Venus, on the pretext that the Pope was seeking their death.


¶ La Salade nou-
uellemẽt Imprimee
a paris/Laquelle fait
mention de tous les pays du monde/et du pays de
la belle Sibille. Auec la figure pour aller au mont
de ladicte sibille. Et aussi la figure de la mer & de
la terre/auec plusieurs belles remonstrances.
¶ Et ce vendẽt a Paris par Phelippe le Noir
Relieur iure en lan uer/ite de Paris/demourant
en la grãt rue sainct Jacques a lẽseigne de la roze
blanche couronnee.

SEE ITEM NO. 6.

7. [AMERICA.] LOPES DE GOMARA: *HISTORIA DE LAS INDIAS, 1553.*

PRIMERA Y SEGUNDA PARTE DE LA HISTORIA GENERAL DE, LAS INDIAS CON TODO EL DESCUBRIMIENTO, Y COSAS NOTABLES QUE HAN ACAESCIDO DENDE QUE SE GANARON HASTA EL ANO DE 1551. CON LA CONQUISTA DE MEXICO, Y DE LA NUEVA ESPANA.

Gothic Letter, double columns. Title, in red and black, with the Arms of Spain nearly filling the page, on reverse a list of the historians of the Indies; large woodcut of a Bison (on folio 11, Vol. I.). The Two Parts in one volume. Folio. Calf.

MEDINA DEL CAMPO, GUILLERMO DE MILLIS, 1553.

(*See Illustration opposite.*)

£225

Sabin, No. 27724. Medina, Vol. I, No. 153. Wagner, *The Spanish South-West,* No. 2B.

The First Part relates to the subjugation of Peru. The Second Part gives an account of the Conquest of Mexico, and is that portion of the work by which its author is best known.

This is a great historical work, indispensable to the student of Spanish affairs in America after the Conquest. The dedication to Charles V begins with these remarkable words: "The greatest event which has happened since the creation of the world (leaving the incarnation and death of Him who created it) is the discovery of the Indies."

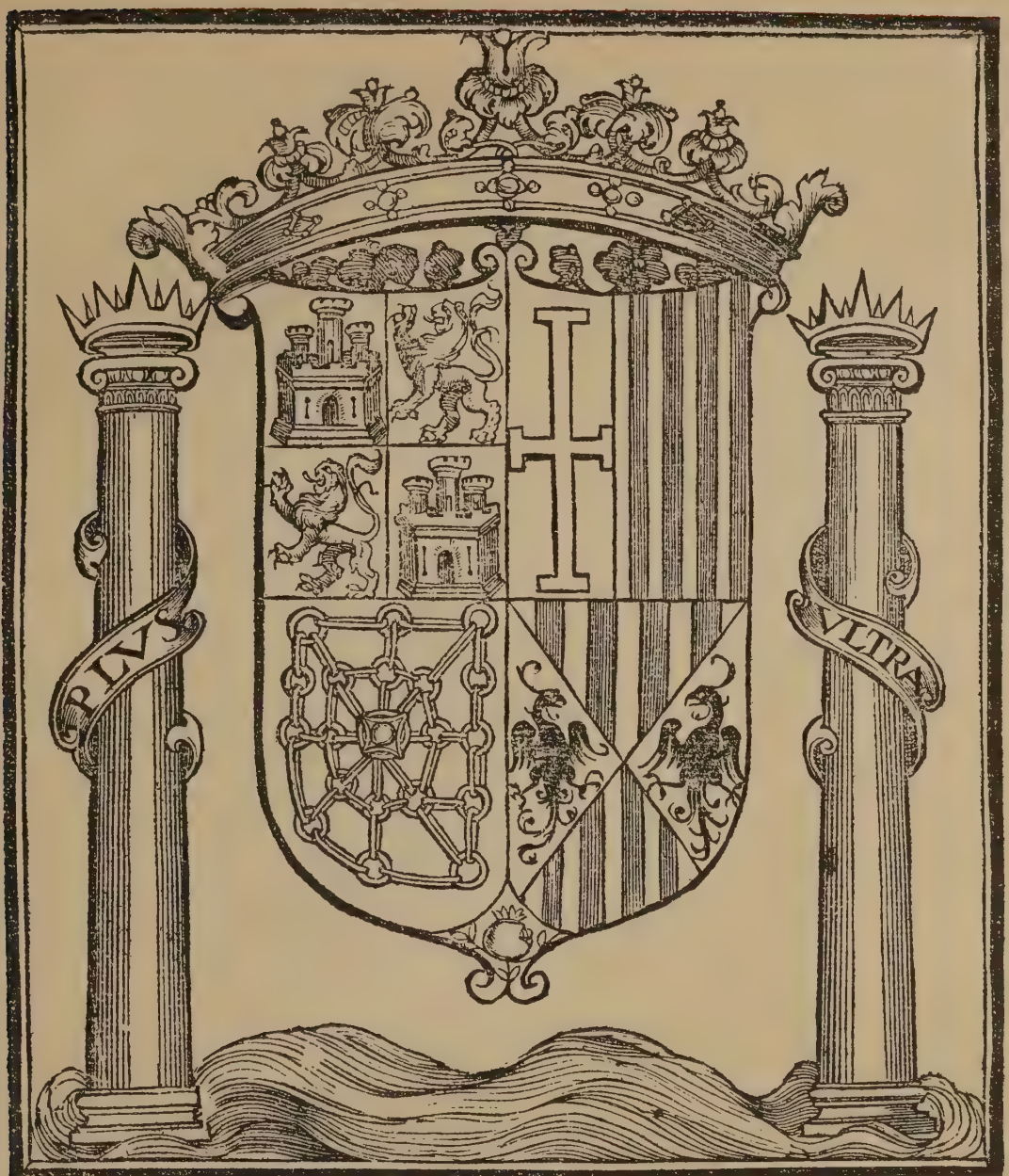
It affords us the most authentic views of the primitive condition of the Indians before tyranny had crushed, or European civilisation had corrupted them.

Gomara prefixes a curious address to intending translators, warning them to be accurate and to measure the full significance of the pregnant Spanish phrases, also to pay special attention to proper names. He further declares that he is writing the book in Latin, so that the translators may take no trouble in that language. His Latin version never appeared.

A fine copy, with only two slight defects, viz., The blank margin of title and first leaf restored. Some facsimiling to the first two leaves.

Gomara was one of the earliest and at the same time one of the ablest of the Spanish historians of the New World. In 1540 he was the Chaplain and Secretary to Cortes, his connexion with whom gives value to his work, especially as he had access to many documents which have since disappeared.

HISPANIA VICTRIX.



PRIMERA Y SEGVNDA PARTE de la hiſtoria general de las Indias cõ todo el deſcubrimiento, y coſas notables que han acaeſcido dende que ſe ganaron haſta el año de 1551. Con la conquiſta de Mexico y dela nueua Eſpaña.

En Medina del Campo, por Guillermo de Millis. 1553

SEE ITEM NO. 7.

8. [AMERICA.] KING JAMES I: *PROCLAMATION ON TRADING WITH NATIVES OF NEW ENGLAND. 1622.*

A PROCLAMATION PROHIBITING INTERLOPING AND DISORDERLY TRADING TO NEW ENGLAND IN AMERICA. GIVEN AT OUR COURT AT THEOBALDS, THE SIXT DAY OF NOVEMBER (1622).

Printed in Black Letter on one folio leaf (reverse blank).

LONDON, BONHAM NORTON AND JOHN BILL, 1622.

(See Illustration opposite.) £350

Only four other Copies are recorded of this extremely Rare Proclamation forbidding the Sale of Arms to the American Indians.

" As it hath ever beene held a principall office of Christian Kings, to seeke by all pious meanes the advancement of Christian Religion; so the consideration thereof, hath beene a speciall motive unto Us, from time to time, as often as cause hath required, to further, by Our Royall authority, the good disposition of any of Our well affected Subiects, that have a will to attempt the discovering and planting in any parts of the world, as yet savage and unpossessed by the Subiects of any Christian Prince or State. And now for that, by Gods sacred favour, there is likely to ensue great advancement of his glory, Our Crown, and State, by reason of Our grant heretofore made to the Counsell for the managing of the affairs of New England in America, being in breadth from forty degrees of Northerly latitude from the Equinoctiall line, to forty-eight degrees of the sayd Northerly latitude, and in length by all the breadth aforesayd, thorowout the maine land from Sea to Sea; we cannot but continue our speciall respect and favour unto them in their endeavours, and exercise Our Royall authority against the hinderers thereof. Wherefore, having received certaine information of many and intolerable abuses offered by sundry interlopers, irregular and disobedient persons, that seeking principally their present and private profits, have not only impeached some of the Planters there, of their lawfull possessions, but also taken from them their Timber without giving any satisfaction, as in iustice they ought to have done: and not therewith contented, have ruined whole Woods to the utter ruine of the same for ever after; as also, by casting of their ballast in the harbors of some of their Islands, have almost made them unserviceable: And not so contented, by their promiscuous trading, as well Mariners as Masters with the Savages, have overthrowne the trade and commerce that before was had, to the great profit of the Planters, and which were indeed their principall hopes for the advancement of that plantation, next unto the commodities that coast affords of Fishing: Neither heerwith satisfied, but as if they resolved to omit nothing that might be impious and intolerable, they did not forbeare to barter away to the Savages, Swords, Pikes, Muskets, Fowling peeces, Match, Powder, Shot, and other Warlike Weapons, and teach them the use thereof; not only to their owne present punishment (divers of them being shortly after slain by the same Savages, whom they had so taught, and with the same weapons which they had furnished them withall) but also to the hazard of the lives of Our good subiects already planted there, and (as much as in them lay) to the making of the whole attempt it selfe (how pious and hopefull soever) frustrate, or so much the more difficult. We, for reformation and prevention of these or the like evils heereafter, and for the more cleare declaration of Our Kingly resolution and iust intents, both to maintayne Our Royall grant already made, and to uphold and encourage by all wayes and meanes the worthy dispositions of the undertakers of those designes, have thought fit, and doe heerby straightly charge and command, that none of our Subiects whatsoever (not Adventurers, Inhabitors or Planters in New England) presume from hencefoorth to frequent those Coasts, to trade or traffique with those people, or to intermedle in the woodes or freehold of any the Planters or Inhabitants (otherwise then by the licence or the sayd Counsell, or according to the orders established by our Privy Counsell for the releese or ease of the transportation of the Colony in Virginia) upon paine of Our high indignation, and the confiscation, penalties and forfeitures in Our sayd Royall grant expressed: Leaving it Neverthelesse, in the meane time, to the discretion of the sayd Counsel for New England, to proceed against the foresayd offenders according to the same, especially, seeing we finde the armes of the sayd Counsell to bee open to receive into that plantation any of Our loving Subiects, who are willing to ioyne with them in the charge, and participate in the profits thereof."

By the King.

A Proclamation prohibiting interloping and disorderly trading to *New England* in *America*.

AS it hath euer beene held a principall Office of Christian Kings, to seeke by all pious meanes the aduancement of Christian Religion; so the consideration thereof, hath beene a speciall motiue vnto Vs, from time to time, as often as cause hath required, to further by Our Royall authority, the good disposition of any of Our well affected Subiects, that haue a will to attempt the discouering and planting in any parts of the World, as yet sauage and vnpossessed by the Subiects of any Christian Prince or State. And now for that, by Gods sacred fauour, there is likely to ensue great aduancement of his glory, Our Crown, and State, by reason of Our grant heeretofore made to the Counsell for the managing of the affaires of New England in America, being in breadth from forty degrees of Northerly latitude from the Equinoctiall line, to forty eight degrees of the sayd Northerly latitude, and in length by all the breadth aforesayd, throughout the maine land from Sea to Sea; We cannot but continue Our speciall respect and fauour vnto them in their endeuours, and exercise Our Royall authority against the hinderers thereof. Wherefore, hauing receiued certaine information of many and intolerable abuses offered by sundry interlopers, irregular and disobedient persons, that seeking principally their present and priuate profits, haue not only impeached some of the Planters there, of their lawfull possessions, but also taken from them their Timber without giuing any satisfaction, as in iustice they ought to haue done: and not therewith contented, haue rifled whole Woods to the vtter ruine of the same for euer after; as also, by casting of their ballast in the harbors of some of their Plants, haue almost made them vnseruiceable: And yet not so contented, by their promiscuous trading, aswell Mariners as Masters with the Sauages, haue ouerthrowne the trade and commerce that before was had, to the great profit of the Planters, and which were indeed their principall hopes for the aduancement of that plantation, next vnto the commodities that coast affords of Fishing: Neither heerewith satisfied, but as if they resolued to omit nothing that might be impious and intolerable, they did not forbeare to barter away to the Sauages, Swords, Pikes, Muskets, Fowling peeces, Match, Powder, Shot, and other warlike Weapons, and teach them the vse thereof; not only to their owne present punishment (diuers of them being shortly after slain by the same Sauages, whom they had so taught, and with the same weapons which they had furnished them withall) but also to the hazard of the liues of Our good subiects already planted there, and (asmuch as in them lay) to the making of the whole attempt it selfe (how pious and hopefull soeuer) frustrate, or so much the more difficult. We, for reformation and preuention of these or the like euils heereafter, and for the more cleare declaration of Our Kingly resolution and iust intents, both to maintayne Our Royall grant already made, and to vphold and encourage by all wayes and meanes the worthy dispositions of the vndertakers of those designes, haue thought fit, and doe heerby straitly charge and command, That none of Our Subiects whatsoeuer, (not Aduenturers, Inhabitors or Planters in New England) presume from henceforth to frequent those Coasts, to trade or traffique with those people, or to intermedle in the Woodes or freehold of any the Planters or Inhabitants (otherwise then by the licence of the sayd Counsell, or according to the orders established by Our Priuy Counsell for the releese or ease of the transportation of the Colony in Virginia) vpon paine of Our high indignation, and the confiscation, penalties and forfeitures in Our sayd Royall grant expressed: Leauing it neuertheless, in the meane time, to the discretion of the sayd Counsel for New England, to proceed against the foresayd offenders according to the same, especially, seeing we finde the armes of the sayd Counsell to bee open to receiue into that plantation any of Our louing Subiects, who are willing to ioyne with them in the charge, and participate in the profits thereof.

Giuen at Our Court at Theobalds, the sixt day of Nouember, in the yeere of Our Reigne of England, France, and Ireland, the twentieth, and of Scotland the sixe and fiftieth.

God saue the King.

Imprinted at London by Bonham Norton and Iohn Bill, Printers to the *Kings most Excellent Maiestie.* M. DC. XXII.

SEE ITEM NO. 8.

9. [AMERICA.] KING JAMES I: *PROCLAMATION ON TRANSPORTATION OF ROGUES AND VAGABONDS, 1603.*

A PROCLAMATION FOR THE DUE AND SPEEDY EXECUTION OF THE STATUTE AGAINST ROGUES, VAGABONDS, IDLE, AND DISSOLUTE PERSONS. GIVEN AT HIS MAIESTIES MANNOUR OF WOODSTOCKE THE SEVENTEENTH DAY OF SEPTEMBER. 1603.

Together with:

THE ORDER MADE UNDER THIS PRESENT PROCLAMATION. (BANISHING ROGUES AND VAGABONDS TO NEWFOUNDLAND AND THE EAST AND WEST INDIES.)

Together 2 folio leaves (reverse blank). Printed in Black Letter, with the Royal Arms at head of first leaf.

LONDON, ROBERT BARKER, 1603.

(See Illustration opposite). £250

AN EXTREMELY INTERESTING AND ALMOST UNIQUE PROCLAMATION, ONLY TWO OTHER COPIES APPEAR TO BE KNOWN.

It commences by citing the Law incorporated by Queen Elizabeth 'for the repressing of Rogues, Vagabonds, idle and dissolute persons, wherewith this Realme was then much infested.'

> "And where to the end that no impediment might be to the due and full execution of the same Law, his Highnesse Privie Councell, according to the power to them in that behalfe given by the sayd Law, have by their Order assigned places and parts beyond the Seas, unto which such incorrigible or dangerous Rogues should according to the same Lawe be banished and conveyed, as by the Order in that behalfe made, and under this present Proclamation particularly mentioned and set downe, more at large appeareth."

The ORDER referred to is printed on a separate sheet and states:—

> "Forasmuch as it hath appeared unto us as well by our owne viewes in our travailes in this present Progresse of his Maiestie, as also by good and credible information from divers and sundrie partes of the Realme, that Rogues grow againe and increase to bee incorrigible, and dangerous not onely to his Maiesties loving Subiects abroad, but also to his Maiestie and his Honourable Houshold and attendants in and about his Court, which growing partly through the remissenes of some Justices of the Peace, and other Officers in the Countrey, and partly for that there hath beene no Suite made for assigning some place beyond the Seas, to which incorrigible or dangerous Rogues might bee banished, according to the Statute in that behalfe made: We therefore of his Maiesties privie Councel, whose names are hereunto subscribed, finding it of necessitie to reforme great abuses, and to have the due execution of so good and necessarie a Law, doe according to the power limitted unto us by the same Statute, hereby Assigne and thinke it fit and expedient, that the places and partes beyond the Seas to which any such incorrigible or dangerous Rogues shall bee banished, and conveyed according to the said Statute, shall bee these Countries and places following, viz.: The New-found Land, the East and West Indies." Etc.

The Order.

FOraſmuch as it hath appeared vnto vs aſwell by our owne viewes in our trauailes in this preſent Progreſſe of his Maieſtie, as alſo by good and credible information from diuers and ſundrie partes of the Realme, that Rogues grow againe and increaſe to bee incorrigible, and dangerous not onely to his Maieſties louing Subiects abroad, but alſo to his Maieſtie and his Honourable Houſhold and attendants in and about his Court, which growing partly through the remiſſenes of ſome Iuſtices of the Peace, and other Officers in the Countrey, and partly for that there hath beene no Suite made for aſſigning ſome place beyond the Seas, to which ſuch incorrigible or dangerous Rogues might bee baniſhed, according to the Statute in that behalfe made: We therfore of his Maieſties priuie Councel, whoſe names are hereunto ſubſcribed, finding it of neceſſitie to reforme great abuſes, and to haue the due execution of ſo good and neceſſarie a Law, doe according to the power limitted vnto vs by the ſame Statute, hereby Aſſigne and thinke it fit and expedient, that the places and partes beyond the Seas to which any ſuch incorrigible or dangerous Rogues ſhall bee baniſhed and conueyed according to the ſaid Statute, ſhall bee theſe Countries and places following, viz. The New-found Land, the Eaſt and Weſt Indies, France, Germanie, Spaine, and the Low-countries, or any of them.

T. Buckhurſt. *Lenox.* *Notingham.*

Suffolke. *Deuonſhire.* *Mar.*

Ro. Cecill. *E. Wotton.* *Jo. Stanhop.*

Imprinted at London by Robert Barker,
Printer to the Kings moſt Excellent
Maieſtie. Anno 1603.

SEE ITEM NO. 9.

A MAGNIFICENT COPY IN THE ORIGINAL VELLUM BINDING OF ONE OF THE RAREST AND MOST DESIRABLE AMERICANA

10. [AMERICA.] NUNEZ: *TRATADO DA SPHERA, 1537.*

TRATADO DA SPHERA COM A THEORICA DO SOL & DA LUA. E HO PRIMEIRO LIVRO DA GEOGRAPHIA DE CLAUDIO PTOLOMEO ALEXANDRINO. TIRADOS NOUAMENTE DE LATIM EM LINGOAGEM PELLO DOUTOR PERO NUNEZ COSMOGRAPHO DEL REY DOM JOÃO HO TERCEYRO DESTE NOME NOSSO SENHOR. E ACRECENTADOS DE MUITAS ANNOTAÇÕES & FIGURAS PER QUE MAYS FACILMENTE SE PODEM ENTENDER. ITEM DOUS TRATADOS QUE O MESMO DOUTOR FEZ SOBRE A CARTA DE MAREAR. EM OS QUAES SE DECRARÃO TODAS AS PRINCIPAES DUVIDAS DA NAUEGAÇÃO. CON AS TAVOAS DO MOVIMENTO DO SOL: & SUA DECLINAÇÃO. E O REGIMENTO DA ALTURA ASSI AO MEYO DIA: COMO NOS OUTROS TEMPOS.

Fine woodcut border to title, and numerous important woodcut diagrams. Gothic Letter. Folio, original vellum (in morocco case).

LISBON, GERMAIN GALHARDE, 1537.

(See Illustration opposite.) £3300

Harrisse (*Additions* No. 117). Church Catalogue No. 76. Anselmo, *Bibliografia das obras impressas em Portugal no seculo XVI,* No. 614. (London, Maggs Bros., 1927.)

This is a treatise on cosmography and navigation, by Pedro Nuñez, the greatest Portuguese geographer of his time. Brazil, other islands, lands, and seas newly discovered are referred to on the rectos of leaves B and [B VII.]

The only copy known to Harrisse was in the National Library at Lisbon and this he had not seen, but took the title from the *Diccionario Bibliographico Portuguez* of J. F. da Silva.

The only copies now known of this exceedingly valuable and important Americanum are the following:—

In U.S.A.

(1) Henry E. Huntington Library.

In Brazil.

(2) Bibliotheca Nacional, Rio de Janeiro.

In Europe.

(3) Bibliotheca Nacional, Lisbon.
(4) Library of H.M. King Manuel of Portugal, Fulwell Park.
(5) Arquivo Nacional, Lisbon.
(6) Bibliotheca Publica, Evora.
(7) Library of the Duke of Brunswick at Wolfenbüttel (which was used for Bensaude's reproduction).
(8) A copy in a Portuguese Private Library.
(9) The Copy now catalogued by us.

There is no copy in the British Museum Library nor in the John Carter Brown Library.

A very valuable and full account of this book will be contained in the first volume (now in preparation) of " Catalogue of Early Portuguese Books in the Library of H.M. King Manuel of Portugal, described by himself " (London, Maggs Bros., 1928).

The book is so rare that it has been reproduced by Joaquin Bensaude in its entirety in photolithographic facsimile by order of the Portuguese Minister of Education. (Decree of 29th December, 1913).

Tratado da ſphera

com a Theorica do Sol & da Lua. E ho primeiro liuro da Geographia de Claudio Ptolomeo Alexãdrino. Tirados nouamente de Latim em lingoagem pello Doutor Pero Nunez Coſmographo del Rey dõ João ho terceyro deſte nome noſſo Senhor. E acrecẽtados de muitas annotações & figuras per que mays facilmente ſe podem entender.

¶ Item dous tratados q̃ o meſmo Doutor fez ſobre a Carta de marear. Em os quaes ſe decrarão todas as principaes duuidas da nauegação. Cõ as tauoas do mouimento do ſol: & ſua declinação. E o Regimẽto da altura aſſi ao meyo dia: como nos outros tempos.

COM PREVILEGIO REAL.:.

SEE ITEM NO. 10.

THE FIRST CONQUEST OF FLORIDA AND LOUISIANA
THE FIRST JOURNEY OF EUROPEANS THROUGH THE UNITED STATES, AND THE FIRST PRINTED ACCOUNT OF THE RIO DE LA PLATA REGIONS

11. [AMERICA.] NUNEZ CABEZA DE VACA (ALVAR): *RELACION, 1555.*

LA RELACION Y COMMENTARIOS DEL GOVERNADOR ALUAR NUNEZ CABEÇA DE VACA, DE LO ACAESCIDO EN LAS DOS JORNADAS QUE HIZO A LAS INDIAS.

With a large woodcut Coat-of-Arms on the title. Title printed in red and black, and the book itself printed, for the moſt part, in Gothic Letter. The two parts in one volume, small 4to, original vellum.

VALLADOLID, POR FRANCISCO FERNANDEZ DE CORDOVA, 1555.

(*See Illuſtrations, opposite and overleaf.*)

£560

Church Catalogue, No. 100. Medina, No. 172. Sabin, 9768. Wagner, *The Spaniſh South-Weſt,* No. 1*a*.

One of the rareſt and moſt valuable of the early works relating to America, and particularly to Florida, Louisiana, Texas, the Argentine, Uruguay, and Paraguay.

The work is divided into two parts, each with a separate title-page, but with continuous pagination. The Firſt Part gives an account of Nuñez Cabeça de Vaca's journey through the Southern parts of the United States, from Tampa Bay to old Mexico. It is a thrilling ſtory of adventure, and describes the Author's wanderings with the survivors of Narvaez' expedition, which set out in 1527 for the conqueſt of Florida, or all the region afterwards known as Florida and Louisiana. It is the record of the firſt journey made by Europeans through any part of the country now included within the boundaries of the United States.

" Nuñez Cabeça de Vaca and a few others, who survived the ravages of disease and the cruelties of the Indians, were seized on the Mississippi coaſt and held in slavery for four years, but escaping, after numerous hardships, they at length made their way inland across Texas to Sonora, or some point near the shore of the Gulf of California. Thence he and three of his companions worked their way southwards, and finally succeeded in reaching Mexico. He returned to Spain in 1537, where, having failed to obtain the governorship of Florida, which had been given to Soto, he obtained that of the Rio de la Plata, in 1540."

The Second Part contains a contemporary account of Nuñez Cabeça de Vaca's journey to the River Plate countries in South America, after his appointment as Governor. He arrived in Uruguay in 1541, and proceeded to Asuncion, the capital of Paraguay, the site of Buenos Aires having been abandoned. " He explored the regions around the Paraguay and Parana, conciliated the Indian tribes, and discovered the route towards Peru. On the complaint of his lieutenant Domingo de Irala he was arreſted and sent back to Spain in 1545, where he spent several years in freeing himself from the charges made againſt him."

The firſt part of this work, the " Relacion," was firſt published in 1542, only two copies being known. The second part, the " Commentarios de Alvar Nuñez Cabeça de Vaca, adelantado y governador de la provincia del Rio de la Plata," is here published for the firſt time, and is the firſt printed account of the La Plata regions. It was written by Cabeça de Vaca's secretary, Pero Hernandez, whilst the former was in prison. At the end is appended a Relacion made in 1545 by Hernando de Ribera, whom Cabeça de Vaca had sent on a journey of exploration northwards up the River Paraguay.

" The journey of Alvar Nuñez across the entire continent of North America from the peninsula of Florida to the province of Cinaloa, on the Pacific, is one of the moſt remarkable on record, and ranks in importance

¶ La relacion y comentarios del gouerna
dor Aluar nuñez cabeça de vaca, de lo acaescido en las
dos jornadas que hizo a las Indias.

Con priuilegio.

¶ Esta tassada por los señores del consejo en Ochéta y cinco mrs.

SEE ITEM NO. II.

with that of Marco Polo in the thirteenth century. From 1528 to 1537, nine long years, this small party of Spaniards were slowly traversing the vaſt region which separates the Atlantic from the Pacific Ocean. Conſtantly with wild tribes of Indians, who in them firſt saw men with white skins; traversing deserts and mountains, fording rivers, and for years, as destitute of clothing as the natives themselves, they at length reached the moſt diſtant Spanish settlements in Cinaloa, on the Pacific.

The narrative of Nuñez was entirely written after his return, for he could take no notes by the way. Hence we find it extremely difficult to follow his footſteps, and commentators are unable to agree on the point whether he crossed the Rio Grande near the present town of El Paso, and thence proceeded weſtward through the moſt northerly pass of the Sierra Madre and thence down into Sonora and Cullacan, or whether he crossed the Rio Grande two hundred miles farther south.

In Mr. Smith's notes to his edition of the book printed in 1854, he carries the travellers eaſt of the Mississippi, beyond the present southern boundary of Tennessee, where he crosses the great river; thence he carries them weſtward along the banks of the Arkansas and Canadian rivers to New Mexico, crossing the Rio Grande at about 32 deg. parallel of North latitude; thence weſtward and southward into Sonora and southward to Cinaloa. In the notes to his new version printed in 1873, Mr. Smith adopts an entirely new route. In this he keeps near the Gulf of Mexico, entirely within the present bounds of Texas, crossing the Rio Grande near the mouth of the Conchas River, which he ascends until he reaches the great mountain chain, which he crosses, and there enters Cinaloa.

COMMENTA

RIOS DE ALVAR NVNEZ CABE
ça de vaca, adelantado y gouernador dela pro
uincia del Rio dela Plata.

Scriptos por Pero hernandez ſcriuano y ſecre-
tario de la prouincia. Y dirigidos al ſereniſs.
muy alto y muy poderoſo ſeñor
el Infante don Carlos. N.S.

SEE ITEM NO. 11.

[TITLE PAGE FROM PART II OF NUNEZ CABEÇA DE VACA. RELACION Y COMMENTARIOS. VALLADOLID, 1555.]

12. [AMERICA.] ORTIZ (ALONSO): *LOS TRATADOS, 1493.*

LOS TRATADOS DEL DOCTOR ALONSO ORTIZ.

Gothic Letter; text in Spanish and Latin; double columns, 43 lines and head-line to a full page. Ornamental woodcut initials. Printers' device below colophon on last leaf. Folio. Full levant morocco extra, g. e.

SEVILLA, TRES ALEMANES COMPANEROS (JOHANN PEGNITZER, MAGNUS HERBST, AND THOMAS GLOCKNER), 1493.

(*See Illustration opposite.*)

£1500

Hain 12109 (without seeing it). Haebler 503. Proctor 9523. Sabin 57714. Church Catalogue 6. Harrisse 10. Salva 2365.

This beautiful impression was the first book issued by the German printing firm of " Tres Alemanes Compañeros," which, previous to 1493, when Paul of Cologne left the company, had been the " Cuatro Compañeros Alemanes." The device adopted by the reconstituted company was the old device with a few alterations: the letter P, for Paul of Cologne, was removed, and the quadruple cross changed to a triple cross.

" The work comprises a collection of orations, treatises, and epistles, from a canon of Toledo not less famous for his bigotry than for his rhetoric, and contains two allusions (which are among the earliest) to the discovery of the Western Hemisphere by Columbus in 1492. They are to be found recto of folio 40 and on the verso of folio 43, in the orations addressed to Ferdinand and Isabella (after the fall of Granada), one of which reads, in translation, ' Behold! the eyes of all mortals are justly fixed upon you with merited approbation, O glorious Princes! for there is no nation ever so barbarous, even in the distant Indies, that is not aware of your triumphs, so prosperous, although your victories seem to shine in the remotest limits of the occident of Spain, as from the extremities of the World such an echo of your power has arisen that it could reach the ears of all the living, striking terror among the inhabitants of the whole earth! ' "

Tratado dirigido alos muy poderosos Rey y reyna nuestros señores por el doctor Alfonso ortiz canonigo de Toledo.

TEmeroso si seria grato a vuestras altezas mi seruicio rey y reyna muy poderosos: delibere ser alo menos algo prouechoso: si escriuiesse deste peligro. con que touo por bien nro señor: despertar vuestros reales coraçones a su seruicio: y examinar vuestra prudẽcia. Mas quien puede lo que siente sin falta dezillo. tanto recelaua mas este atreuimiento mi pluma: quãto mayor es el negocio que mis fuerças. tengo creydo yo principes xpianissimos: q̃ mas claros ingenios exercitaran sus lenguas: y afilaran sus pẽolas para memorar este caso tan increyble. Pero no dexare como pudiere de forçar mi ingenio. Como no dexa de bolar el Boni: por que sube con alas mas ligeras el neblí. Ca no puso filẽcio a lucano la marauillosa eloquẽcia de virgilio. Mayormente que tengo por cierto: q̃ tentar las cosas arduas quiere animoso coraçon: y para el deseado effecto da dios la perseuerancia.

¶ Mas justa cosa seria cierro poner en oluido perpetuo el nombre sacrilego de tan temerario agresso: que de aquel que por dexar fama encẽdio el templo de diana en efeso. Mas por ser tan digna de memoria la gozosa liberacion de tan excelentissimo Rey: quiẽ sera poderoso reprimir mayor silencio del que nos puso el espanto de la nueua que primera hirio nras orejas. y quien despues de vros naturales: no deseo conuertir se en lenguas: para dar gracias inmẽsas a dios: y loores a su gloriosa madre. quẽ la vigilla de su limpia concepciõ fue intercessora dela salud de todos vros reynos que biuẽ con la vida de tan clementissimos reyes. y conuertio en gozo nuestras lagrimas. y reparo luego piadosamẽte nra muy aparejada cayda cõ el esfuerço de su gracia salutifera. O detestable pensamiento: o manos sacrilegas: o temerario coraçon enemigo de su patria. peligro ỹ las españas Cuchillo de su paz. que crimẽ no vence este tã excessiuo delicto: y cruel paricidio. Que barbaro tã ageno de entendimiento no amansara la real magestad. a qual sierpe pestifera no domara la gracia de tanta clemencia. a que mostruosa fiera no reprimiera la benigna palabra de tã humanissimo Rey. O que total perdicion priuara nro tan marauilloso bien: si no velarã los ojos piadosos de nra señora sobre la salud de su tã deuotissimo Rey. Si no remediara el hijo de dios y suyo. Si las lagrimas deuotas tuyas reyna xpianissima no fuerã aceptas al fijo de dios por su benigna madre. Si los votos y sospiros de vros pueblos no subierã hasta el trono de su diuina clemencia. que obuio nro publico detrimiẽto. y con vna salud: restituyo tãtas: y subleuo nros coraçones caydos cõ leuãtar nra cabeça real. Despidera pues ya mis ignorãcias la materia tan grata a nros oydos. fructifera a nra vida. y de grade exeplo alos

a ti mesma: por que tu plazer alegra alos que te amã. no ocupes a tantos en tristeza: con tu pesar que fiere alos que desean tu biuir. y biuiendo reynaras aqui en carne y eñl cielo en espiritu. pdona mi pluma si fuere molesta: que cõ deseo de tu seruicio esten dio mas que deuia su estilo.

Ad illustrissimos Fernandum t Helisabeth hispaniarum regem t reginã potentissimos Alfonsi ortiz Doctoris oratio incipit.

SI victorie vestre mirabiles in credibilesq̃ triumphi inclyti Rex t Regina potẽtissimi parem facundiam in laudes vestras erigerent: Omnis profecto lingua a facie fulgentissima duorum tremebunda sileret: nec ipse sine temeritate modo laudator accederẽ. Quippe sunt omnium ora mortaliũ in vos principes coniugio vnanimes rebus tam feliciter gestis merito conuersa. Nulla enĩ gens tam barbara tamq̃ ad gangem semota: que victoriarum vestrarũ licet ad fines occeani belli co splendore refulserint: iã sit ignara. sane a finibus terre exiuit fortitudinis vre sonus: aureseq̃ procul habitantiũ infideliũ pauore refudit. Et quãtũ religio nra letabũda vobis sereniss̃imis victoribus gratulatur: tantũ superstitiose gẽtis horrida pfidia cõtremiscit. At quũ glorie vre splendor regũ quorũcunq̃ oculos nra etate fulgore perstrinxerit: quomodo ante ora vra illustrius sole radiãtia cuiuscũq̃ mẽs tã stupenda gesta acute excogitabit aut quomodo ea ornate apteq̃ dicere diserta vel lingua valebit. Sed vires eloquij celitus mihi spero daturũ qui tales potẽtie t felicitatis in terris diuinitus regnandi vobis retribuit habenas: vincẽdiq̃ subministrauit auspicia. Nec deerit sanctissima dei genitrix virgo. q̃ ecclesie nre Toletane cuius legatione fungimur votis aspirat. Que suo illã sancto vestigio sacrauit. Cuius antistitẽ honore vestis sacrate muniuit. Que sup cũctas hispaniarũ ecclesias munere diuino primatũ gerit. hec cõciliorũ antiquissima parẽs iura legesq̃ pclaras ceteris imposuit viuẽdiq̃ mores docuit. vbi pontifices sanctissimi. Eugenius pmus. Ildefonsus. Julianusq̃ sedẽtes doctrina t sanctitate egregij errorũ dogmata nefanda ex hispania pfligarũt. animosq̃ fidelium in fide catholica illustrarũt. vbi regũ hispanorũ preclara monumẽta victoriarũq̃ insignia hodie pfulgent. vbi vra quoq̃ recensiora trophea pendẽtia: armaq̃ t signa posteris admiratione digna manent. Sederetq̃ hodie quoq̃ a dextris celsitudinis vestre decus ecclesie nostre prestantissimus primas petrus gundisaluus mendoça sacrosancte romane ecclesie presbyter cardinalis. Cuius fulgoris aflatu ingenij t eloquẽtie vires mihi adesse iã sentio nouas. Ordiar igitur arma vestra nõ sine numine vestro Rex t Regina inuictissimi. Arma inquam: quibus hostium gladius: scutum t bellum omne a vestro conspectu hispanie in terris nostra per secula cõquieuit. Accepistis nẽpe ab alto regia sceptra: ea d emuz rempestate vos principes deo charissimi: cum tota fluctibus norijs hispania tabesceret. Cuz ardor belli ciuilis vbiq̃ serpet. cũ rei publice iura pene

SEE ITEM NO. 12.

13. [AMERICA.] PURCHAS (SAMUEL)): *PILGRIMAGES, 1625.*

HAKLUYTUS POSTHUMUS OR PURCHAS HIS PILGRIMES CONTAYNING A HISTORY OF THE WORLD, IN SEA VOYAGES AND LANDE TRAVELLS, BY ENGLISHMEN AND OTHERS.

With the exceedingly rare engraved frontispiece, the scarce folding map of Virginia, by Capt. John Smith, folding map of Newfoundland, New France, New England, Greenland, North America, Nova Scotia, etc. 5 vols., folio. Fine copy in the original calf.

LONDON, WILLIAM STANSBY FOR HENRIE FETHERSTONE, 1625.

(*See Illustration opposite.*)

£105

John Carter Brown Catalogue, 308.

An exceptionally fine set of this monumental English work.

Each of the five volumes is divided into five books, many of which are of the greatest American interest and importance, especially so for the particulars relating to the early English discoverers and navigators. Especially noteworthy are:—

The First Volume. Second Book. "A Description of all the Circum-Navigations of the Globe."

The Third Volume. Third Book. "Voyages and Discoveries of the North Parts of the World, by Land and Sea, in Asia, Europe, the Polare Regions, and in the North-West of America." Fourth book. "English Northerne Navigations, and Discoveries: Relations of Greenland, Groenland, the North-West Passage, and other Arctike Regions." Fifth book. "Voyages and Travels to and in the New World called America: Relations of their Pagan Antiquities and of the Regions and Plantations in the North and South parts thereof, and of the Seas and Islands adjacent."

The Fourth Volume. Book Six. "English Voyages, to the East, West, and South Parts of America: Many Sea and Land Fights, . . . and many strange adventures of English-men amongst the Americans." Book Seven. "Voyages to and about the Southerne America." Book Eight. "Voyages to and Land-Travels in Florida, Virginia, and other parts of the Northerne America. French Plantings, Spanish Supplantings; English-Virginian Voyages, and to the Ilands Azores." Book Nine. "English Plantations, Discoveries, Acts, and Occurrents, in Virginia and Summer Ilands, since the Yeere 1606, till 1624." Book Ten. "English Discoveries and Plantations in New England, New-found-land; with the Patent and Voyages to New Scotland: Relations also of the Fleets set forth by Queene Elizabeth against the Spaniards."

The Fifth Volume. Purchas his Pilgrimage . . . "containing a Theologicall and Geographicall Historie of Asia, Africa, and America, with the Ilands adjacent."

Samuel Purchas was born in 1577, and educated at St. John's College, Cambridge. In 1604 he was appointed to the Vicarage of Eastwood, Essex, which he soon relinquished that he might devote his time to the preparation of his great work. He afterwards became Rector of St. Martin's, in London, and Chaplain to the Archbishop of Canterbury. He died in 1628, at the age of 51, in distressed circumstances, in consequence of losses sustained by the publication and preparation of this work, for which he stated that he consulted "above thirteene hundred authors of one or another kind."

SCOTIA
Edinburgh
HIBER
NIA
ANG
LIA
London
Canterbu
Plimouth
He shewed his word vnto Jacob. and he hath not dealt so with any nation. Psal: 147.
NEW IERVSALEM
Nouē 5
88
Vos autem sicut homines morjemini. Oter q quater q; beati.
Psa: 82. 6. 7.
FVI
ELIZA
BETHA
H P
SEDEO
QUIESCO
O quam te memorem virgo
HUNC TANTVM NOBIS FATA OSTENDERE, NEC VLTRA ESSE SINVNT.
HAKLVYTVS POSTHUMUS or PVRCHAS HIS PILGRIMES
Containing a History of the World, in Sea voyages & lande-Trauells, by Englishmen & others.
Wherein
Gods Wonders in Nature & Prouidence, The Actes, Arts, Varieties, & Vanities of Men, w^th a world of the Worlds Rarities, are by a world of Eywitnesse-Authors, Related to the World.
Some left written by M. Hakluyt at his death. More since added. His also perused, & perfected. All examined, abreuiated, Illustrated w^th Notes, Enlarged w^th Discourses. Adorned w^th pictures, and Expressed in Mapps. In fower Parts. Each containing fiue Bookes.
By SAMVEL PVRCHAS B.D.
Ætat. 48.
Anag. Samuel Purcas
PARS SVA CELVM
Imprinted at LONDON for HEN: FETHERSTON at the signe of the rose in Pauls Churchyard 1625
NORTH
SOUTH
ASIA
AFRI
CA
PERVA:
Tam Marte quam Mercurio
Soldiors and Marchants the Worlde ouer
Terra Australis incognita

SEE ITEM NO. 13.

in Missionem suam convolavit: Deo nimirum plenus, eoque ardore spiritus, quo Christianos omnes suos inflammaret, et quo ipse sacre vehementius ardebat, quàm ullo unquam igne crematum eius corpus exarserit. Patria. Degebatis erat; honestis, pijsque parentibus. ingressus fuerat in Societatem anno 1621, tum viginti et unum Lustros natus. ad Professionem quatuor votorum fuerat admissus anno 1640. finem denique viuendi fecit quarto Nonas Julij anni 1648. vir sane egregius, vereque dignus filius Societatis; humilis, obediens, coniunctus Deo, inuicta semper Patientia, infractique in rebus arduis animi sic adeo ut nobis virtutum omnium exemplum illustre; Christianis barbaris, fidei ac pietatis sensum eximium; Omnibus, desiderium sui grane reliquerit, ipsis etiam infidelibus daturus donum, ut quidem speramus, toti huic Regioni, Patronum in coelis potentissimum.

& vere. oni e nostris (homini sanctitatis praecipuae, et probatissimae humilitatis,) semel atque iterum post mortem adesse visus est. Ac primùm quidem nostris Patribus in concilium coactis, atque agentibus, ut solent, de re Christianâ promouendâ, videbatur interesse Pater Antonius, qui nos consilio, qui nos robore, qui nos omnes, diuino, quo plenus erat, spiritu recrearet. Postea se conspiciendum obtulit augustiore vultu, et eo sane qui nihil humanum spiraret: amorum, ut ex ore conjici potebat, plus minus triginta. Rogatus Pater ecquid voluisset diuina Bonitas Serui sui corpus tam indigne post mortem haberi, tamque inhoneste foedatum vulnere sic flammis consumi, nobis ut nihil huius rei taret, ac ne cinis quidem exiguus. Magnus, inquit, est Dominus, et Laudabilis nimis: respexit in hac opprobria Serui sui, atque ut ea diuino modo compensaret, dedit mihi multas animas Purgatorij, qua triumphum in coelis meum comitaverunt.

Finem ut scribendi faciam; neque epistolae modum excedam, addam Pati V. quod primum omnium debuerat scribi: eum nimirum esse statum huius Domus, totiusque adeo Missionis, ut putem quidquam addi posse ad Pietatem, obedientiam, Humilitatem, Patientiam, Charitatem nostrorum, atque adeo ad exactam Regularium observantiam. Omnium vere est Cor unum, anima una, vnusque Spiritus Societatis, Immo quod magis mirum videri debeat, e tot domesticis hominibus, tam diuersa conditionis, tamque diuersi ingenij; Seruis, pueris, domesticis, militibus, nullus omnino est qui serio Saluti Animae Suae non vacet plane ut hinc exulet vitium, hic virtus imperet, haec Sanctitatis Domus esse videatur. Quod nostrum sane est gaudium, Pax in bello nostra, nostraque Summa Securitas. quidquid enim disponat de nobis diuina Prouidentia, sive in vitam, sive in Mortem, fecerit consolatio nostra quod Domini Sumus; atque ut speraire licet, aeternùm eximus. Hoc ita ut fiat, petimus benedictionem Patris V. et nobis, et Missioni nostrae; ego praecipue omnium indignissimus, sed tamen

R. admodum Patris V.

Ex domo S.te Mariae apud Hurones, in noua francia, Calendis Martij anni 1649

Humillimus & obsequentissimus filius
Paulus Raguenau

SEE ITEM NO. 14.

ILLUSTRATION SHOWS THE LAST PAGE OF THE MISSIONARY LETTER.

14. [AMERICA.] RAGUENEAU (PAUL): *AUTOGRAPH LETTER FROM NOUVELLE FRANCE, 1649.*

ORIGINAL LETTER, ENTIRELY IN THE AUTOGRAPH OF THE FAMOUS MISSIONARY, PAUL RAGUENEAU, WRITTEN BY HIM FROM NOUVELLE FRANCE TO VINCENTIO CARAFFA, INTENDANT GENERAL OF THE SOCIETY OF JESUS AT ROME.

4 pages, closely written, 4to.

HOUSE OF ST. MARY WITH THE HURONS, IN NEW FRANCE, IST MARCH, 1649.

(*See Illustration opposite.*)

£450

The Original Autograph Jesuit Relation from Ragueneau, the Jesuit Missionary in America in the shape of the Annual Letter from Nouvelle France to Caraffa, General of the Society of Jesus in Rome, giving full account of the Huron and Algonquin Missions in America.

In 1636, Ragueneau went to Quebec, and was soon sent to the Hurons with Le Moyne, Duperon, Jogues, and Garnier, to labour under Brébeuf during the long and painful period preceding the conversion of that nation. In 1645 he was superior of the Huron Mission which counted eighteen workers. Five of his fellow missionaries won the martyr's crown in different posts under Ragueneau's direction, the first being Father Daniel (4th July, 1648). He remained at his post at St. Mary's until persuaded by the Huron Captains to join the fugitives on St. Joseph's Island (1649).—The House of " St. Mary with the Hurons " was in Michigan, near Detroit.

(Trans.):—". . . We have eighteen Fathers here, besides four assistants, twenty-three permanent servants and seven temporary ones (to whom alone wages are paid), four boys and eight soldiers. Certainly the warlike fury of the barbarian armies presses us to such an extent that if we did not wish to lose our hopes together with ourselves, in a moment and to see extinguished all the faith which has already been so widely spread in these regions, it would have been necessary to us to ask for a garrison of men who at the same time would be ignorant of domestic work, of agriculture, of the construction of a fort and of military matters; for since our settlement, which we call the House of St. Mary, had for many years already been surrounded by many cities friendly to us, extending from year to year to every part of the Huron country, we had more to fear for them than for ourselves from a hostile invasion. Thus it was that however small our number, we all lived safe and sound; but the whole aspect of our affairs, of the affairs of the whole region has been changed, for so many of our Hurons were broken by disaster that when the fortifications that were in front had been captured and laid waste by fire and sword, many were forced to change their habitation and retreat. Hence it has resulted that we are already without any outside fortifications and are forced to rely on our own men and on our own spirits for protection in front. The Frenchmen who are with us regarded this our House of St. Mary as a citadel, or rather as a home; while our Fathers went out far and wide scattered through the cities of the Hurons and through the Algonquin nations situated far away from us, each one watching over his own mission and intent only on the preaching of the Word, all the care of temporal things rested on those who stayed at home. . . . We count 1700 people whom we have baptised here last year; I am leaving out several who, as I shall indicate below, were baptised by Father Antonius Baniol, and of the number of whom I cannot be quite sure; nor indeed are those Christians, but rather barbarians whom it would be wise to suspect of being ignorant

of heavenly things and not suited to our mysteries. . . . We founded eleven missions, eight in the Huron country and three in the Algonquin country, the work being divided amongſt the older Fathers. Four of those sent to us laſt year were unable to speak the language, so that we had to send companions with these. Thus only the three Fathers remained at home.

" One thing only seems to us to threaten the happy position of our growing Church here and to delay the course of Chriſtianity; that is the dangers of war and the fury of the armies. For it grows up from year to year and it does not seem that any help can come from us, but only from God. The laſt calamity which fell on our Hurons was the worſt of all. It happened in the month of July of laſt year, 1648, for when many of our Hurons had set out towards Quebec to see our French, in order to do business, and one work and another had caused many to absent themselves from the city and many had taken up warlike expeditions elsewhere, suddenly an unexpected army appeared, despoiled two cities, and set fire to them. There was cruelty everywhere, mothers were taken away into captivity with their children and there was no respect for age. One of the despoiled cities was St. Joseph, which was one of our chief missions. Indeed a church had been constructed there where the people were taught Chriſtian habits and where the faith had already taken ſtrong roots. The Chief of this Church was Father Antonius Baniol, a man of great courage, of great patience and in fact of all the virtues, but above all else, of great goodness. He had already completed his work towards the Eaſt and in fact, none of those who had already become Chriſtians had ever left the Church again. Suddenly the shouts of enemies were heard and all ran to arms to prepare for battle, and others prepared for flight. On one side there was terror, on the other there was weeping. Antonius immediately ran to that part which was in greateſt danger from the enemy. He encouraged his men and put faith not only into the Chriſtians, but even into those who were not. He spoke with such ardour of the soul of his contempt of death and of the joys of Paradise that he already seemed to be enjoying his beatitude; and indeed many came seeking to be baptised, in faſt so many of them that it was impossible to take them one by one, but he sprinkled water about him and baptised the whole people who surrounded him. In the meanwhile, the fury of the enemies was not becoming less and many were being continually laid low by shots which were coming from far and wide. In faſt several received their baptism at the same time as they received the fatal blow. When others began to take flight he was so intent on caring for their souls and on helping others that he forgot about himself. He ran about, looking after the sick, and the aged, and the infants, running into their houses and filling them all with his zeal. At length he betook himself to the Church where the hope of eternal glory had caused many Chriſtians to go, and the fear of the fires of the lower regions had also sent some of the Catechumens, preaching to them with vehemence and putting forward the aſpects of the true faith and the arguments of true penitence, he strengthened those who were already baptised and absolved their sins, and filled all with the ardour of divine charity. Thus all spoke with one voice there and to-day they are all brothers in Paradise, believing and hoping that God loves them for ever. Already the enemy had ascended the mound and was setting fire to houses in the whole city. They were encouraging each other as they despoiled the place to go towards the temple, for there a vaſt herd of women and children had taken refuge, as is usual. The Chriſtians felt the enemy coming on and Antonius told them to take to flight on that side which was still free. He himself did his beſt to delay the enemy and looked after the fleeing herd as a good shepherd, putting himself in the way of an armed soldier, who was coming on and breaking his approach. He was one man againſt them all, but he was so full of ſtrength and bravery that it was as a lion that dies, he, who all his life had been gentle as a dove. Indeed, as Jeremiah seems to say, as a lion leaves his shade because his land is turned into desolation by the anger of the dove and the anger of men. At length, he was ſtruck down by the mortal blow of a catapult, which was sent againſt him, and with his body filled with arrows, he gave up his soul to God as a good shepherd who looks after his sheep, calling on Jesus as he died. His bloodless body was taken by the enemy and more wounds were inflicted on it even after he was dead. At length it was caſt into the middle of the church and burned with it, to such an extent that not one bone remained: indeed, nothing could have been burned up more thoroughly." Etc.

HOW COLUMBUS WAS INSPIRED TO CROSS THE ATLANTIC, AND HOW IT WAS PROPOSED TO KILL HIM AT LISBON ON HIS RETURN.

15. [AMERICA.] RESENDE (GARCIA): *OBRAS, 1554.*

LIVRO DAS OBRAS, QUE TRACTA DA VIDA & GRANDISSIMAS VIRTUDES & BONDADES; MAGNANIMO ESFORÇO, EXCELENTES COSTUMES & MANHAS & MUY CRAROS FEITOS DO CHRISTIANISSIMO: MUITO ALTO & MUITO PODEROSO PRINCIPE EL REY DOM JOAM HO SEGUNDO DESTE NOME: CON OUTRAS OBRAS QUE ADIANTE SE SEGUEN. VAY MAIS ACRESCENTADO NOVAMENTE A ESTE LIVRO HUMA MISCELLANEA & TROVAS DO MESMO AUCTOR & HUMA VARIEDADE DE HISTORIAS, CUSTUMES, CASOS, & COUSAS QUE EM SEU TEMPO ACCONTESCERAN.

Double columns; Roman Letter. Title printed in red and black, within woodcut scroll border. With woodcut spherical emblem and Royal Coat-of-Arms of Portugal; woodcut heraldic device at end of table, repeated on colophon. Folio. Magnificent copy in full gilt morocco, full gilt panel back, inside dentelles. g.e.

EVORA, ANDRE DE BURGOS, 1554.

(*See Illustration overleaf.*)

£275

Anselmo, Bibliografia das Obras impressos em Portugal no Seculo XVI, No. 383. (London, Maggs Bros., 1927.) Innocencio, III, G. 40. Brunet IV, 1246.

The excessively rare second edition of this important work, which contains records of the greatest interest and value for the earliest history of America.

The book is a chronicle of the events of the life of the Portuguese King John II, an epoch-making period which might have won for Portugal the vast Indies of the West if the King had had as much enterprise as his young successor, Manuel I, who acquired the Indian empire of the East.

It is a fact that John of Portugal had been approached by Columbus, before the sovereigns of Spain were petitioned, to fit out an expedition for the purpose of discovering the Island of Cipango in the far west; for Columbus's ambition as an explorer had been fired by reading of the travels of Marco Polo. John, however, appeared sceptical of the existence of many of the places cited by Marco Polo, and refused to grant Columbus's wish. It was only after persistent effort in the face of bitter discouragement that Ferdinand and Isabel granted him some ships—for Columbus had to contend with the prejudices of the cosmographers at the Spanish court who scoffed at his enthusiasm and described his belief in the western islands as evidence of an overfantastic imagination.

His return to Lisbon in March 1493, after having discovered the Antilles which he took to be the Cipango of Marco Polo's narrative, had the effect, as may be imagined, of embittering King John very considerably. So vague was the geographical knowledge of the day, that the King of Portugal actually imagined that America —or the part that had been discovered—was in the neighbourhood of his lands in Guinea; and that the samples of gold and silver which the discoverer brought back with some of the native Indians, really belonged to the dominions of the Portuguese crown!

Columbus's jealous rivals not only accused him of boasting unduly about his discovery, but fearing that perchance it might be true, applied to the King of Portugal for permission to slay him there and then, so that further "discoveries" might not accrue to the sister-kingdom.

Resende states, in one of the chapters of this book, that "the king was notified" of Columbus's arrival in Lisbon on 6th March, 1493, after having discovered the Cipango and Antilles Islands, and bringing back

" samples of people and gold," from the place of which he had now become the Admiral; " and the king showed that for this reason he was annoyed and aggrieved; not only because he thought that the discovery had been made within the boundaries and seas of his colony of Guinea, but because the said Columbus had been raised from his former condition, and in describing these things, he did so in terms of gold and silver and wealth far exceeding the reality; and he taunted the king for having missed sending him upon this voyage of discovery, although he had suggested it to him before proposing it to the sovereigns of Caſtile; and it had been rejected because his words had not been believed.

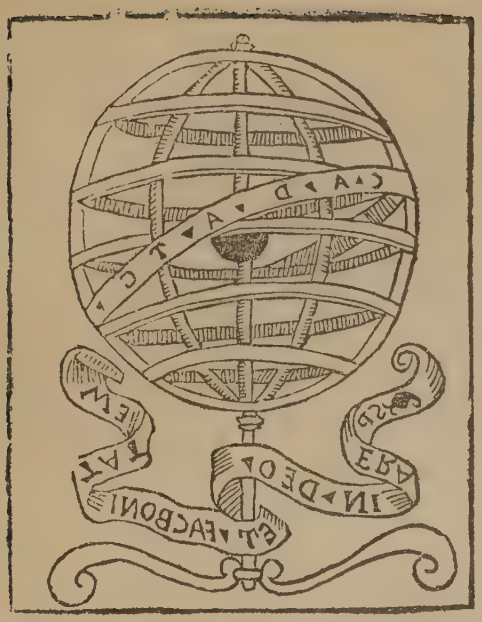
" And it was proposed to the king that he should agree to have him [Columbus] killed there (in Lisbon), because with his death the discoveries on the part of Caſtile would not proceed further; and that if His Highness consented, it could be done without arousing suspicion, because with his discourtesy and excitement matters could be twiſted round to make it appear as though the faults had been the cause of his death. But as the king was God-fearing, he not only opposed the suggestion but actually honoured and favoured him, and sent him away thus."

King John then ordered a great fleet to be got ready for the purpose of attacking the Spaniards, placing in command Dom Francisco d'Almeida who was afterwards the firſt Viceroy of India; " and when the fleet was ready, a messenger arrived from the King and Queen of Caſtile who had heard that the fleet had been prepared to fight against one of theirs which was due to return. They requeſted the king not to send out the fleet until it could be decided by law in whose seas and lands this newly-discovered country lay; for which purpose they wished him to send his ambassadors and procurators to their court, with everything referring to his claim; and in accordance with reason and juſtice, they would put matters right. For this reason the king cancelled the voyage of the fleet and sent Doctor Pedro Diaz and Ruy de Peira to confer with the said sovereigns."

They did not come to any decision, however, because the Spanish fleet had not yet arrived with further information concerning the extent and wealth of the New World, and the Spanish rulers were reluctant to cede any share of it to Portugal in the meantime, in case the wonderful reports were true and a great empire with all its potentialities was opening out for Spain. To gain time, they " ordered that the reply should be rendered through their own ambassador and thus it was done."

Garcia Resende, the Portuguese chronicler born at Evora in 1470, was a gentleman-in-waiting to King John II of Portugal, and for a time served the King's son, Dom Affonso; but, on the Infante's death, resumed his duties with the king. He accompanied Duarte Galvao and Triſtan de Cunha on their embassy to Rome. His principal work is this biography of his royal maſter, but he also wrote *Breve memorial de peccados* and some verses which he set to music. He was the brother of Andres de Resende, the famous archaeologiſt and humaniſt.

[A very valuable and full account of this book will be contained in the " Catalogue of Early Portuguese Books in the Library of H.M. King Manuel of Portugal, described by himself," (London, Maggs Bros., 1928) now in the Press.]



LIVRO DAS

obras de Garcia de Reesende, que tracta da vida & grandissi
mas virtudes & bõdades: magnanimo esforço, excelentes
costumes & manhas & muy craros feitos do christiani-
ssimo: muito alto & muito poderoso principe el rey
dom Ioam ho segundo deste nome: & dos Reys
de Portugal ho trezeno de glorioſa memoria:
começado de seu nacimẽto & toda suavida
ate ha ora de sua morte: cõ outras obras
q̃ adiante se seguẽ. Vay mais acrescẽ-
tado nouamente a este liuro hũa
Miscellanea ẽ trouas do mes-
mo auctor & hũa varieda
de de historias, custu-
mes, casos, & cousas
que em seu tẽpo
accõtescerã.

1554

SEE ITEM NO. 15.

16. [AMERICA.] SAGARD (GABRIEL): *HISTOIRE DU CANADA, 1636.*

HISTOIRE DU CANADA ET VOYAGES QUE LES FRERES MINEURS RECOLLECTS Y ONT FAICTS POUR LA CONVERSION DES INFIDELLES. DIVISEZ EN QUATRE LIVRES. OU EST AMPLEMENT TRAICTÉ DES CHOSES PRINCIPALES ARRIVÉES DANS LE PAYS DEPUIS L'AN 1615 JUSQUES A LA PRISE QUI EN A ESTÉ FAICTE PAR LES ANGLOIS. DES BIENS & COMMODITEZ QU'ON EN PEUT ESPERER. DES MOEURS, CEREMONIES, CREANCE, LOIX, & COUSTUMES MERVEILLEUSES DE SES HABITANS. DE LA CONVERSION & BAPTESME DE PLUSIEURS, & DES MOYENS NECESSAIRES POUR LES AMENER A LA COGNOISSANCE DE DIEU.

First Edition. With the excessively rare four pages of Huron Music and four blank pages at the end of the volume. Small thick 4to. Fine copy in contemporary vellum.

PARIS, CHEZ CLAUDE SONNIUS, 1636.

(*See Illustration opposite.*)

£350

Sabin, No. 74885. John Carter Brown Catalogue, No. 437. Church Catalogue, No. 435.

". . . Father Sagard, a member of the Recollects in Paris, was directed by a congregation of his order to accompany Father Nicholas, in a mission to the savages of New France. He sailed for Dieppe in the latter part of March, 1624, and arrived at Quebec after a voyage of three months and six days, during which he endured such sufferings, that he says the whole of his life has not equalled in pain. He proceeded at once to the scene of his mission among the Hurons, one hundred and fifty leagues west of Quebec. Here he remained but a few months, when it was determined to send him to Quebec, for supplies. His fortitude was not equal to the emergency, and worn down with privations and sufferings of a missionary life, he allowed himself to be persuaded by his brethren that it was not his vocation. He accordingly returned to his convent in Paris, where four years later he produced his '*Histoire du Canada.*'"

This copy contains the *three* leaves of music and the native words of a Huron song and a Souriquois hymn, which, for some reason, are found in very few copies.

"The travels and missionary labours of the Recollects among the Indians of Canada, for nine years before the arrival of Father Sagard, form the subject of Book I. The narrative of his *Grand Voyage to the Country of the Hurons,* which appeared three years before, is extended by additional particulars in Book II. Book III is a reproduction of Part II of the *Grand Voyage,* with new matter increasing it from 85 to 135 pages. Book IV contains the history of the Recollect missions to the end of 1629."

HISTOIRE
DV CANADA
ET
VOYAGES QVE LES FRERES
Mineurs Recollects y ont faicts pour
la conuerſion des Infidelles.

DIVISEZ EN QVATRE LIVRES.

Où eſt amplement traicté des choſes principales arriuées dans le pays depuis l'an 1615 iuſques à la priſe qui en a eſté faicte par les Anglois. Des biens & commoditez qu'on en peut eſperer. Des mœurs, ceremonies, creance, loix, & couſtumes merueilleuſes de ſes habitans. De la conuerſion & bapteſme de pluſieurs, & des moyés neceſſaires pour les amener à la cognoiſſance de Dieu. L'entretien ordinaire de nos Matiniers, & autres particularitez qui ſe remarquent en la ſuite de l'hiſtoire.

Faict & compoſé par le F. GABRIEL SAGARD,
THEODAT, *Mineur Recollect de la Prouince de Paris.*

A PARIS,
Chez CLAVDE SONNIVS, ruë S. Iacques, a l'Eſcu de Baſle, & au Compas d'or.

M. DC XXXVI.
Auec Priuilege & Approbation.

SEE ITEM NO. 16.

17. [AMERICA.] THEVET (ANDRE): *LES SINGULARITEZ DE LA FRANCE ANTARCTIQUE, 1558.*

LES SINGULARITEZ DE LA FRANCE ANTARCTIQUE, AUTREMENT NOMMÉE AMERIQUE: & DE PLUSIEURS TERRES & ISLES DECOUVERTES DE NOSTRE TEMPS.

With eleven full-page woodcuts, and thirty smaller ones in the text. Small 4to. A remarkable copy with wide margins, beautifully bound in full levant crimson morocco, gilt ornaments on sides, full gilt back, with doublures of blue morocco with broad gilt border, watered silk fly leaves.

PARIS, LES HERITIERS DE MAURICE DE LA PORTE, *1558.*

(*See Illustrations opposite.*)

£450

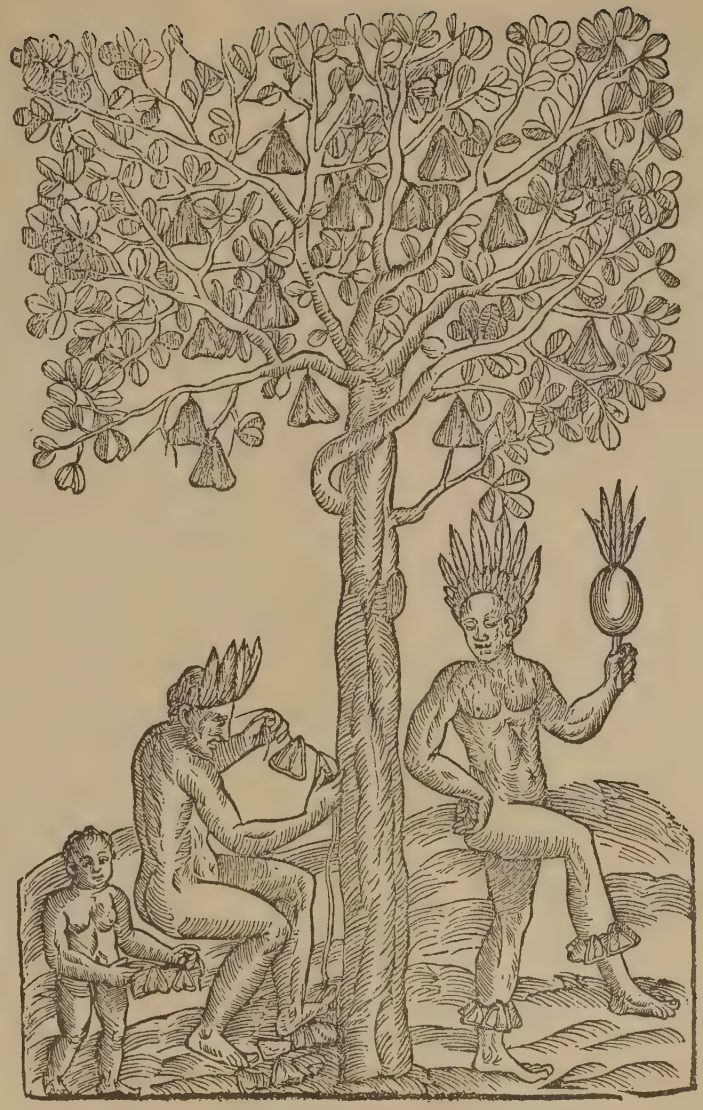
Chapters 75 to 81 of this work relate to Canada.

Thevet, a Franciscan Friar, went out with Villegagnon in 1555, when the latter attempted to establish a French colony near the mouth of the Rio Janeiro, on the coast of Brazil, and returned apparently the year following with Bois-le-Comte, the nephew of the former leader. The French designs were in a few years' time completely frustrated, but they lasted long enough to produce a considerable number of expeditions, and a belief that France would justify the title conferred on the settlement of Thevet. His account of the natives, their country, and their language is very ample, and the woodcuts which illustrate the volume, which are after the school of Jean Cousin, Jean Goujon, and Germain Pilon, are admirable. They furnished De Bry with some of the most striking pictures. In the return voyage, Bois-le-Comte seems to have sailed northwards, and Thevet speaks of Canada and Newfoundland as if he had been there himself. He mentions Cartier as having told him some facts concerning his two voyages. It is strange that Harrisse did not include Thevet in his *Notes pour servir à l'histoire de la Nouvelle France.* There are 32 pages given to Canada with some woodcuts, and this alone ought to give Thevet's *Singularitez* the very second place in that bibliography. The publication preceded by one year *Les Voyages du Capitaine Alfonce,* which is Harrisse's No. 2.

Winsor maintains that Thevet's reputation for veracity was poor, especially among his contemporaries, and that it seems probable he never made the voyage along the American coast, of which he gives us an account. Henry Stevens, on the contrary, says:—

" André Thevet was a good, honest, credulous writer, who knew personally all the contemporary French navigators to Canada and Brazil, and believed everything they told him. His book, therefore, has great value as an honest record, but must be read with care and caution."

Many pages are devoted to Canada and Newfoundland. The information contained in these pages was probably derived from Jacques Cartier. Thevet also describes Tobacco Smoking; a certain " herbe sechée " put into the end of a hollow horn, " laquelle ayans frottée entre leurs mains, y mettet le feu, et en reçoyvet la fumée par la bouche par l'autre bout du cornet. Et en prennet en telle quantité, qu'elle sort par les yeux et par le nez."



LES SINGVLARITEZ DE LA FRANCE ANTARCTIQVE, AVtrement nommée Amerique: & de plusieurs Terres & Isles decouuertes de nostre temps.

Par F. André Theuet, natif d'Angoulesme.

A PARIS,
Chez les heritiers de Maurice de la Porte, au Clos Bruneau, à l'enseigne S. Claude.
1558.
AVEC PRIVILEGE DV ROY.

SEE ITEM NO. 17.

18. [AMERICA.] *VESPUCCI (AMERIGO) ITINERARIUM, 1508.*

ITINERARIUM PORTUGALLENSIUM E LUSITANIA IN INDIAM & INDE IN OCCIDENTEM & DEMUM AD AQUILONEM

Full-page woodcut map on title. Folio. Calf gilt, g.e.

MILAN, *1508.*

(*See Illustration opposite.*)

£375

Church Catalogue 27. Harrisse 58. Sabin 50058.

This is the first Latin translation of the famous early collection of voyages, the "Paesi novamente retrovati," of 1507, and is, after the letters of Columbus, the most important contribution to the early history of American discovery. The translation was made by Archangelo Madrignano, a Milanese Monk. The actual author of the compilation itself is not definitely known. It is supposed to be by Francanzano Montalboddo, or Antonio Francanzano da Montalboddo. Some, however, think it the work of Alessandro Zorzi of Venice, who probably did add some notes to a later edition.

It commences with the navigations of Alovise da Cadamosto in Ethiopia, etc., (which appeared for the first time in this work), followed by the voyages of de Cintra in 1462, of Vasco da Gama in 1497-1500, of Cabral in 1500-1501, of Columbus 1492-1498, of Alonso Negro and the Pinzons, of Vespucci's Third Voyage 1501-2, of Cortereal 1500-1, etc. It also contains the narrative of Joseph, the converted Indian, brought to Portugal by Cabral, and letters relating to the Portuguese Voyages. Its chief value consists in the relations of the voyages of Columbus and Vespucci.

This copy contains the rare two-leaf index, which was apparently printed after the publication of the work and inserted into the few available copies, and so is almost invariably missing. The value of the leaves of Index in the *Itinerarium Portugallensium,* and the necessity of possessing them, must be estimated from the fact that they give an analysis of the contents, together with the names of the discoverers, while the text of the book runs on from chapter to chapter without distinction.

Itinerariū portugallēsiū e Lusitania in Indiā z in de in occidentem z demum ad aquilonem.

SEE ITEM NO. 18.

19. [AMERICA.] *VIRGINIA LOTTERY PROCLAMATION, 1620.*

ROYAL PROCLAMATION ISSUED BY KING JAMES I. AND THE PRIVY COUNCIL SUPPRESSING THE LOTTERY FOR THE COLONY OF VIRGINIA. GIVEN AT OUR PALACE OF WESTMINSTER THE EIGHTH DAY OF MARCH, *1620*.

Printed in black letter on one side of a folio leaf (reverse blank).

LONDON, ROBERT BARKER, 1620.

(*See Illustration opposite.*)

£350

Of this excessively rare Proclamation, concerning the infant colony of Virginia, only three other copies are known to exist, and it is so rare that the John Carter Brown Library issued a reduced facsimile of it in 1907.

In 1612 the Virginia Company had a charter from the King, into which was introduced a provision granting to " The Treasurer and Company of Adventurers and Planters of the City of London for the first Colony in Virginia " authority to set forth " one or more lottery or lotteries." These lotteries continued with more or less success up to 1620.

In May, 1619, Gabriel Barbour was appointed Manager of the Virginia Company's Lotteries, an office which he filled to the satisfaction and profit of the Company. His very success was, however, probably the cause of the brief period allowed him for the exercise of his talents in this business. While the Treasurer and his friends in the Company were congratulating Barbour on the returns he was sending in, the people of the towns through which he had been working began to complain more and more loudly of the demoralization to business and industry caused by the popular excitement over the lottery. The complaints eventually made themselves heard in Parliament, and in March, 1620-21, the Privy Council, at the request of the Commons, ordered a Proclamation to be prepared for the suspension of the lotteries. *It is one of these original Proclamations which we list above.*

The text commences:—

" Whereas, at the humble suit and request of sundry Our loving and well disposed Subiects, intending to deduce a Colony, and to make a Plantation in Virginia, Wee, for the inlarging of Our Government, increase of Navigation and Trade, and especially for the reducing of the savage and barbarous people of those parts to the Christian faith, did incorporate divers Noblemen, Gentlemen and others, adventurers in the sayd Plantation, and granted unto them sundry Priviledges and Liberties; amongst which, for their better helpe and assistance to raise some competent summes of money to prosecute the same Plantation to a happy end, wee did grant them licence to set foorth, erect, and publish Lotteries, to continue for one yeere after the opening of the same, and further, during our pleasure; which liberty hath beene by the same Company put in use divers yeeres past. Now forasmuch as we are given to understand, that although wee in granting the sayd Licence, had Our eye fixed upon a religious and Princely end and designe, yet the sayd Lotteries, having now for a long time been put in use, doe dayly decline to more and more inconvenience, to the hindrance of multitudes of Our Subiects.

" Wee whose care continually waiteth upon the generall welfare of Our people, have thought it expedient, for the generall good of Our Subiects, to suspend the further execution of the saide Lotteries, untill upon further deliberation and advisement, we shall be more fully informed of the inconveniences and evils thereby arising, and may ordaine due remedy for the same, without any conceit of withdrawing Our favour in any degree from the said Company or plantation, and good worke by them intended," etc.

¶By the King.

WHereas, at the humble ſuit and requeſt of ſundry Our louing and well diſpoſed Subiects, intending to deduce a Colony, and to make a Plantation in Virginia, Wee, for the inlarging of Our Gouernment, increaſe of Nauigation and Trade, and eſpecially for the reducing of the ſauage and barbarous people of thoſe parts to the Chriſtian faith, did incorporate diuers Noblemen, Gentlemen and others, aduenturers in the ſayd Plantation, and granted vnto them ſundry Priuiledges and Liberties; amongſt which, for their better helpe and aſſiſtance to raiſe ſome competent ſummes of money to proſecute the ſame Plantation to a happy end, Wee did grant them licence to ſet foorth, erect, and publiſh Lotteries, to continue for one yeere after the opening of the ſame, and further, during Our pleaſure; which liberty hath been by the ſame Company put in vſe diuers yeeres paſt. Now forasmuch as We are giuen to vnderſtand, that although Wee in granting the ſayd Licence, had Our eye fixed vpon a religious and Princely end and deſigne, yet the ſayd Lotteries, hauing now for a long time been put in vſe, doe dayly decline to more and more inconuenience, to the hinderance of multitudes of Our Subiects.

Wee Whoſe care continually waiteth vpon the generall Welfare of Our people, haue thought it expedient, for the generall good of Our Subiects, to ſuſpend the further execution of the ſaide Lotteries, vntill vpon further deliberation and aduiſement, We ſhall be more fully informed of the inconueniences and euils thereby ariſing, and may ordaine due remedy for the ſame, Without any conceit of Withdrawing Our fauour in any degree from the ſaid Company or plantation, and good Worke by them intended.

And therefore We doe heereby expreſſly charge and command the ſayd Company and their ſucceſſors, and all their Officers, Miniſters, and Seruants, and all others, That from henceforth they deſiſt and forbeare, to vſe or execute any manner of grant or Licence from Vs, for the keeping and continuing of any Lotterie, or to keepe or continue any Lotterie, Within this Our Realme of England or the Dominions thereof, vntill ſuch time as Wee ſhall declare Our further pleaſure therein. And Wee likewiſe require all Iuſtices, Officers, and Miniſters whatſoeuer, from henceforth, diligently and carefully to ſee this Our pleaſure executed, and to puniſh the infringers thereof, as contemners of Our Royall command.

Giuen at Our Palace of Weſtminſter the eighth day of March, in the eighteenth yeere of Our Reigne of Great Britaine, France and Ireland.

God ſaue the King.

Imprinted at London by Robert Barker, and Iohn Bill, Printers to the Kings moſt Excellent Maieſtie. M.D C.XX.

SEE ITEM NO. 19.

20. [AMERICA.] ZARATE (AUGUSTIN DE): *HISTORY OF PERU, 1581.*

THE STRANGE AND DELECTABLE HISTORY OF THE DISCOVERIE AND CONQUEST OF THE PROVINCES OF PERU, IN THE SOUTH SEA. AND OF THE NOTABLE THINGS WHICH THERE ARE FOUND: AND ALSO OF THE BLOUDIE CIVILL WARRES WHICH THERE HAPPENED FOR GOVERNMENT. WRITTEN IN FOURE BOOKES BY AUGUSTINE SARATE, AUDITOR FOR THE EMPEROR HIS MAIESTIE IN THE SAME PROVINCES AND FIRME LAND. AND ALSO OF THE RITCHE MINES OF POTOSI. TRANSLATED OUT OF THE SPANISH TONGUE, BY T. NICHOLAS.

First Edition in English. With frontispiece-title containing woodcut view of the "Riche Mines of Potossi," woodcut border to printed title, and 6 woodcuts in the text. Small 4to. Old Russia, g. e.

LONDON, RICHARD JHONES, DWELLING OVER AGAINST THE FAWLCON, 1581.

(*See Illustration opposite.*)

£175

Church Catalogue, No. 126.

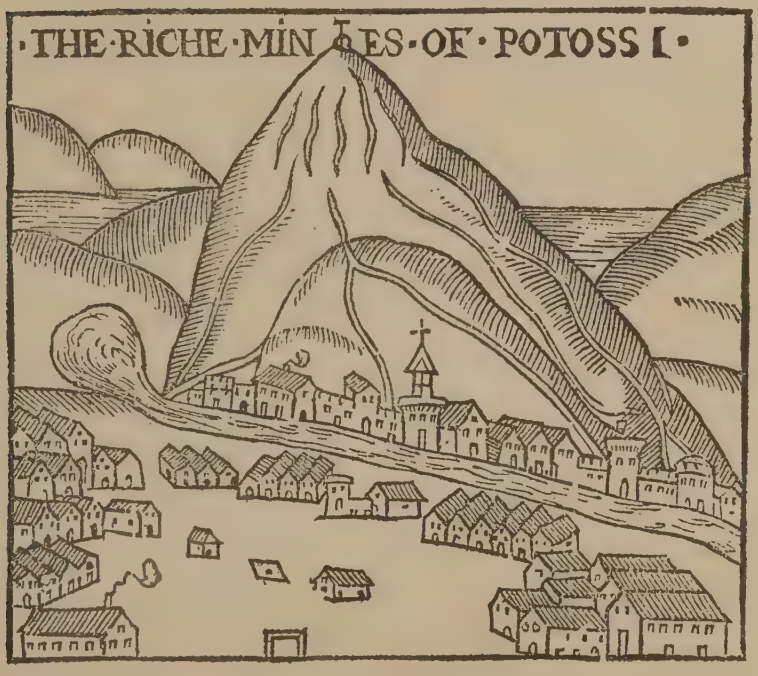
The Frontispiece is entitled "The Discoverie and Conquest of the Provinces of Peru, and the Navigation in the South Sea, along that Coast. And also of the ritche Mines of Potosi."

"This work is, in fact, the foundation of all the subsequent histories of the events to which it refers, and the narrative is given with force and simplicity. The characters of the different heroes are clearly and strongly drawn, and there is a long, distinct chapter on the appearance, conduct, and dispositions of Pizarro and Almagro. The accounts of the execution of Almagro, and of the assassination of Pizarro, are written with much spirit and picturesqueness; and the story of the misfortunes and final death of Atabaliba, the young Peruvian Inca, is very touching.

"The work is printed in two different types, perhaps for speed, and may have been the result of two printers, although the name of Richard Jones only is at the bottom of the title-page."

Four leaves very slightly shaved by the binder. This copy was formerly in the famous Grenville Library, with bookplate inside front cover. Practically the whole of the Grenville collection now forms part of the British Museum library.

THE
DISCOVERIE AND CONQVEST
of the Prouinces of *PERV*, and
the Nauigation in the South
Sea, along that Coaſt.
And alſo of the ritche Mines
of *POTOSI.*



¶ *Imprinted at London by* Richard Ihones. *Febru. 6. 1581.*

SEE ITEM NO. 20.

21. APOCALYPSIS. XIITH CENTURY MANUSCRIPT.

APOCALYPSIS BEATI JOANNIS APOSTOLI-CANTICUM CANTICORUM SALOMONIS

Manuscript of the XIIth Century on stout vellum, finely written in a bold symmetrical hand, with an interlinear and marginal gloss in a much smaller hand, 19 lines to a page, 50 leaves. On the first leaf a large and finely painted historiated initial A in white, with interlacing spiral-work decoration on a red, blue, green and brown ground, the topmost spiral ending in a four-legged monster with a dragon's tail; in the centre of the initial a full-length figure of S. John, in a long white robe shaded with green and red, writing his book. The "Canticum Canticorum Salomonis" which occupies the last 12 leaves has at the beginning a very fine initial O of white interlacing spirals on a red, black, and blue ground. Small folio. Modern blind stamped brown morocco binding.

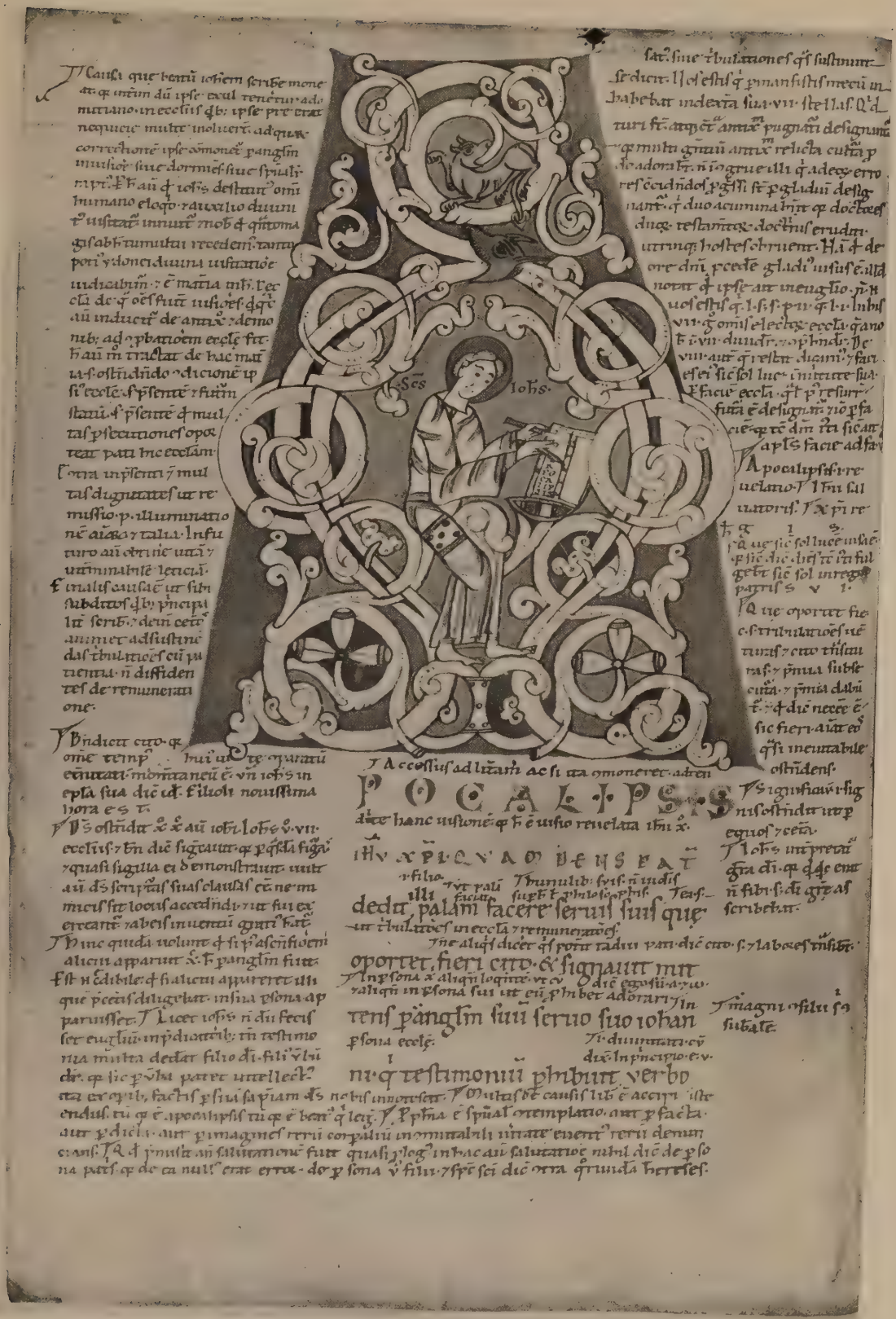
GERMANY OR SWITZERLAND, XII. CENTURY. (CIRCA 1150.)

(*See Illustration opposite.*)

£225

AN EARLY AND FINELY WRITTEN MANUSCRIPT IN VERY GOOD CONDITION. A curious note at the end of the Apocalypse divides human life into six periods, as follows: infancy, till seven years; boyhood, till fourteen; adolescence, till twenty-eight; youth, till fifty; "*gravitas,*" till seventy; old age, which has no period of time.

An A.L.s. from Professor J. O. Westwood on the date and provenance of the Manuscript is inserted at the beginning of the book.



SEE ITEM NO. 21.

ΠΟΡΦΥΡΙΟΥ ΕΙΣΑΓΩΓΗ.

ΝΤΟΣ Ἀναξικράτους Χρυσαόρει τῷ εἰς τὴν τοῦ παρὰ Ἀριστοτέλει κατηγορίαν διδασκαλίαν, τὸ γνῶναι τί γένος καὶ τί διαφορά· τί τε εἶδος καὶ τί ἴδιον· ἢ τί συμβεβηκός· εἰσέτι τε τῶν ὁρισμῶν ἀποδόσεις, καὶ ὅλως εἰς τὰ περὶ διαιρέσεως καὶ ἀποδείξεως χρησίμης ὄσης τῆς τούτων θεωρίας, σοὶ τῷ μόνῳ παραδόσειν προὐμόμην; πειράσομαι δι' ἀβραχέων ὥσπερ ἐν εἰσαγωγικῷ τρόπῳ, τὰ παρὰ τοῖς πρεσβυτέροις εἰρημένα συνελθεῖν· τὸ μὲν μαθητέρων ἀπεχόμενος ζητημάτων· τὸ δὲ ἀπλουστέρως συμμίξως τοχαζόμενος. Αὐτίκα περὶ γένους τί καὶ εἴδους, τὸ μήτε ὑφεστηκέναι, εἴτε ἐν μόναις ψιλαῖς ἐπινοίαις κεῖται, εἴτε καὶ ὑφεστηκότα σώματός ἐστιν, ἢ ἀσώματα· καὶ πότερον χωριστά, ἢ ἐν τοῖς αἰσθητοῖς· καὶ περὶ ταῦτα ὑφεστῶτα, παραιτήσομαι λέγειν· βαθυτάτης οὔσης τῆς τοιαύτης πραγματείας, καὶ ἄλλου μείζονος δεομένης ἐξετάσεως· τὸ δ' ὅπως περὶ αὐτῶν τι καὶ τῶν προκειμένων λογικώτερον οἱ παλαιοὶ διέλαβον, καὶ μάλιστα οἱ ἐκ τοῦ περιπάτου, νῦν σοὶ πειράσομαι διηγήσασθαι.

ΠΕΡΙ ΓΕΝΟΥΣ.

Ε Γένος δὲ μήτε τὸ γένος, μήτε τὸ εἶδος ἁπλῶς λέγεσθαι· γένος γὰρ λέγεται καὶ ἡ τινῶν ἐχόντων πως πρὸς ἕνωσιν πρὸς ἄλληλους αἵρεσις, καθ' ὃ σημαινόμενον, τὸ Ἡρακλειδῶν λέγειν γένος, ἐλέγετο ἂν ἀφ' ἑνὸς σχοίνου, λέγω δὴ τοῦ Ἡρακλέους, ἢ

SEE ITEM NO. 22.

22. ARISTOTLE: *(IN GREEK), 1495-1498.*

OPERA (IN GREEK).

First Edition. Printed in Greek characters, 30 long lines to a full page. A large number of fine outline woodcut initials and headpieces. 5 vols. in 6. Folio. Early nineteenth-century morocco binding, gilt border on sides, g. e.

VENICE, ALDUS MANUTIUS, 1 NOVEMBER, 1495—JUNE, 1498.

(See Illustration opposite.)

£275

Hain *1657. Pellechet 1175. Gesamtkatalog 2334. Proctor 5547, 5553, 5555, 5556. British Museum Cat. Incun., Vol. V, pp. 553-558. Renouard, *L'Imprimerie des Alde,* pp. 7, 10, and 16.

Editio Princeps.

The complete set of the five volumes composing the famous Aldine Greek Aristotle: the first edition of the works of Aristotle in Greek. It is, moreover, the most important production of the Aldine press, and the work with which Aldus inaugurated his great series of the Greek classics. The printing of the first volume was completed at the end of 1495, but the final volume did not issue from the press until the summer of 1498.

All the five volumes of the present set are beautifully clean and retain generous margins. Vol. III is without the extra unnumbered leaf, which contains a page of text which by some mischance was left out when the pages were imposed.

WITH FIVE MAGNIFICENT ASTROLOGICAL MINIATURES ON VELLUM

23. [ASTROLOGY.] BATTISTA DE RUBERTI. *OSSERVAZIONI, 1567.*

OSSERVAZIONI DE ASTROLOGIA ET ALTRE APPARTENENZE, CIRCA DELLA MEDICINA, ET MUTAZIONE DE TEMPI.

With engraved frontispiece beautifully illuminated in gold and colours. 8vo, magnificently bound by one of the Eves in dark brown calf, the sides almost entirely covered with a rich semis of laurel leaves in which are inserted medallions containing fleurons, with the exception of a small oval medallion left plain on either side, gilt panel back, g.e.

FLORENCE, FIGLIUOLI DI LORENZO TORRENTINO ET CARLO PETTINARI, 1567.

(*See Illustrations, opposite and overleaf.*)

£375

THIS IS THE PRESENTATION COPY TO DONNA ISABELLA MEDICI ORSINA, DUCHESS OF BRACCIANO, THE AUTHOR'S PATRON, TO WHOM THE BOOK IS DEDICATED IN THE PREFACE.

In addition to the wonderful binding of this presentation copy which has the title-page including the Duchess's arms beautifully illuminated, the author has inserted in front of the volume five pages of vellum, the size of the book, beautifully illuminated and finished in gold and colours showing the influence of astronomy, and more especially the moon on man.

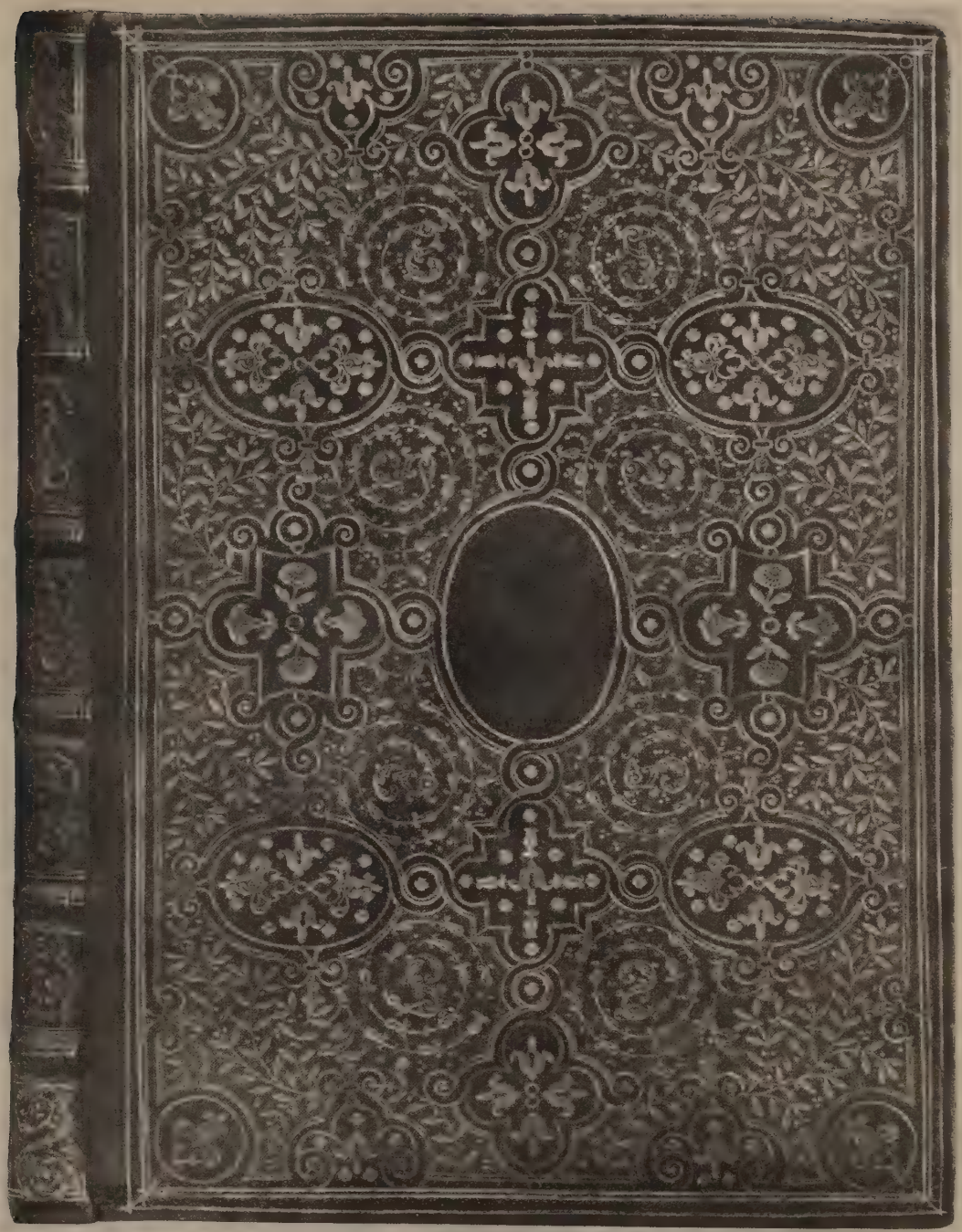
The first miniature which is divided into five sections represents Heaven (with all the signs of the Zodiac, and of the constellations), then fire, then air, water and earth.

Miniature No. 2 represents the Full Moon in the House of Jupiter.

Miniature No. 3 represents the New Moon in the House of Mercury.

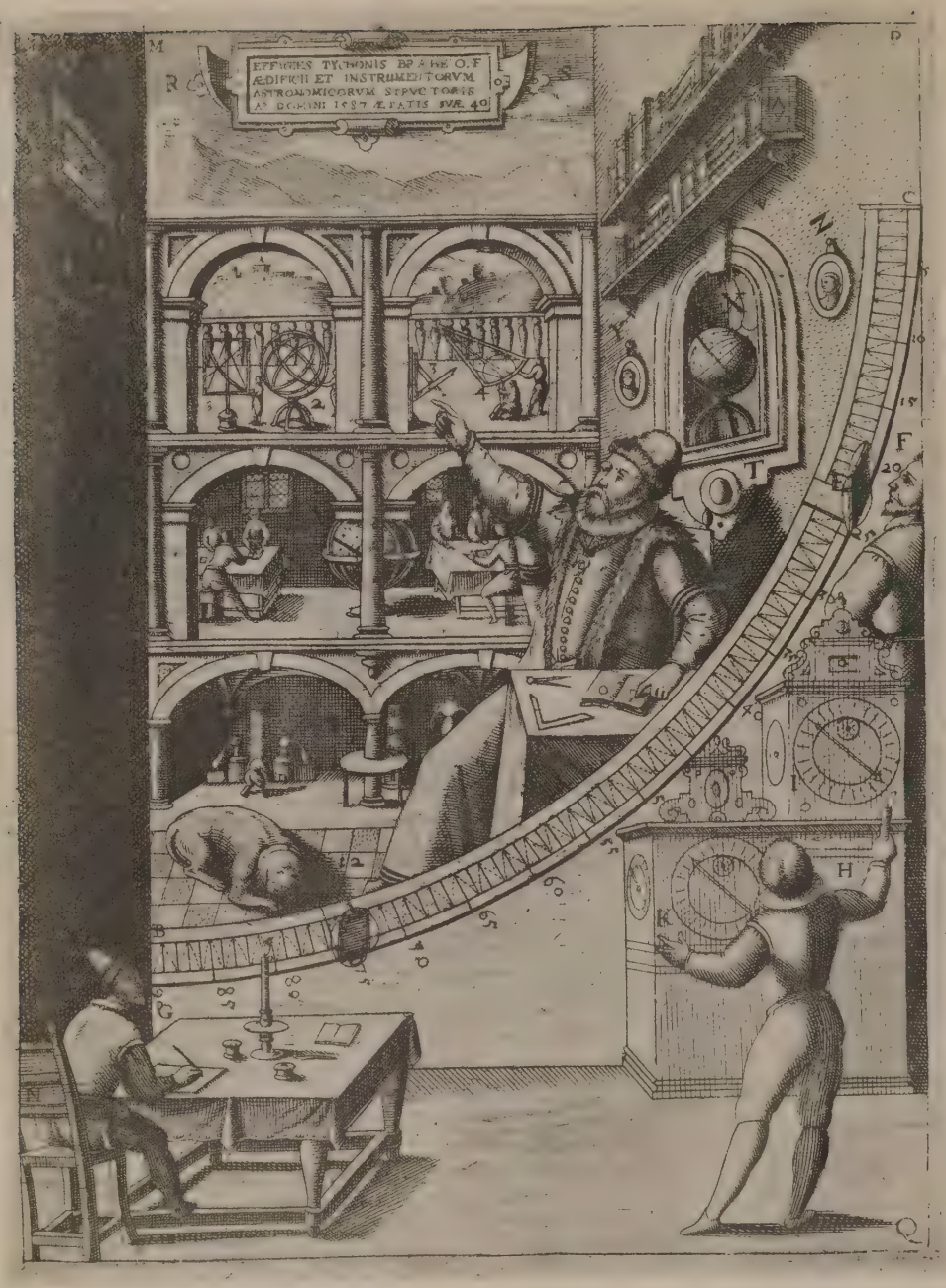
Miniature No. 4 represents the Moon in its second quarter in the House of Mars.

Miniature No. 5 represents the Moon in its third quarter in the House of Apollo.



SEE ITEM NO. 23.

SEE ITEM NO. 23.



SEE ITEM NO. 24.

24. [ASTRONOMY.] TYCHO BRAHE: *ASTRONOMIAE MECHANICA, 1598.*

ASTRONOMIAE INSTAURATAE MECHANICA.

First Edition. Title printed in red and black. With 21 woodcuts and five copper engravings. Folio, boards, leather back, (bottom blank margin of title re-margined).

WANDSBECK, IN THE CASTLE OF RANZAU, NEAR HAMBURG, PRIVATELY PRINTED FOR THE AUTHOR BY PHILIP VON OHR, PRINTER OF HAMBURG, 1598.

(See Illustration opposite.)

£150

This is an astronomical work of the greatest rarity. In all only 27 copies are known, most of which are in Public Libraries.

Tycho Brahe in the year 1597 went to live with Count Rantzau in Wandsbeck, taking all his instruments with him. He remained there for two years, and it was in the Count's Castle that he had this book printed on his own press, and it was only used for presentation purposes. All copies were also bound in his own bookbindery.

Hasselberg in the *Zeitschrift für Bücherfreunde* Vol. 21, pp. 397 following, has published a monograph on this book. This valuable work contains a description of Tycho Brahe's instruments at his Observatory and his methods of observation.

" Tycho Brahe made the first table of refractions, and discovered the variation and annual equation of the moon, the inequalities of the motion of the nodes, and the inclination of the lunar orbit, and rejected the trepidation of the precession, which had hitherto injuriously affected all tables. He also made some interesting cometary investigations."

This First Edition was dedicated to the Emperor Rudolph II, the famous patron of astronomers, astrologists, and alchemists.

25. [ATLAS.] BART. DALLI SONETTI: *ISOLARIO, 1477-85.*

ISOLARIO. (ATLAS OF THE MEDITERRANEAN).

First Edition. Gothic Letter. 37 long lines to a full page, containing 49 remarkable full and double-page woodcut maps of the Islands of the Mediterranean, entirely uncoloured, each faced by the text describing it. 4to. Contemporary Italian binding of black morocco, gilt and blind parallel sides, with gilt fleurons at corners, and in centre panel a knot of Arabic work in gold tooling, gilt and gauffered edges.

(VENICE, GUILIELMUS, ANIMA MIA, TRIDINENSIS, NOT BEFORE 1477 NOR AFTER 1485.)

(*See Illustration opposite.*)

£650

Hain 2538 and 14890. British Museum Catalogue, Vol. V, p. 410. Proctor 5107.

A Magnificent Copy of an exceedingly rare and valuable book, both on account of its being an early specimen of poetry in Italian and as the earliest Atlas of the Mediterranean. The date should be before 1485, as the elaborate cryptogram at the beginning gives the names of the then reigning Doge (Giovanne Mocenigo) whose period was from 1477 to 1485 according to Dibdin (*Aedes Althorp* II, No. 1305), the book was published about 1477. Panizzi (*Bibliotheca Grenvilliana*) thought it appeared from 1478 to 1485. Both may be correct according to the cryptogram. Brunet emphasises the excessive rarity of the book.

Only two Copies in U.S.A. No copy in the John Carter Brown Library Catalogue.

SEE ITEM NO. 25.

26. [BARBOU CLASSICS]: *COLLECTION OF 65 VOLUMES, 1753-1786.*

A COLLECTION OF 65 VOLS. OF THE FAMOUS LATIN BARBOU CLASSICS PRINTED AT PARIS.

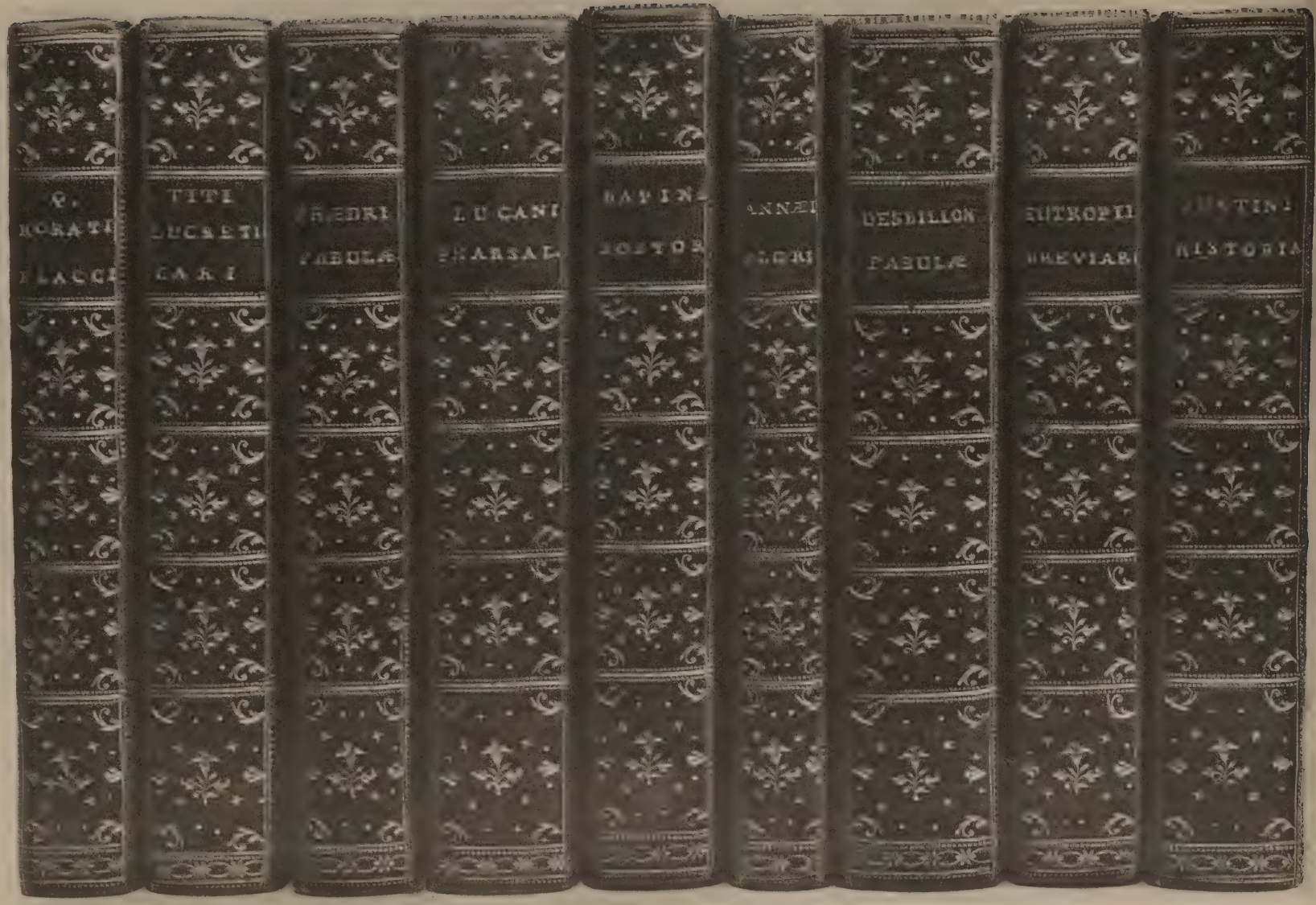
With delightful illustrations and charming vignettes by Duflos, Fessard, Baquoy, de Longueil, Delafosse, Lemire, Legrand, Lempereur, Aliamet, Sornique, after Picart, Cochin, Blakey, Gravelot, Eisen, Van-Mieils, Coypel. Marillier, Pierre. A remarkable set. 65 vols. 12mo, contemporary French red morocco, gilt dentelles on sides, full gilt backs, g. e.

PARIS, BARBOU, COUSTELIER, ETC., 1753-1786.

(*See Illustration opposite.*)

£150

Amoenitates poeticae, 1779. 1 Vol.
Caesar bello gallico, 1755. 2 Vols.
Catullus, Tibullus et Propertius, 1754. 1 Vol.
Cicero opera, 1768. 14 Vols.
Cornelius Nepos, 1767. 1 Vol.
Q. Curtius, 1757. 1 Vol.
Aesop fabulae, 1778. 1 Vol.
Erasmus. More's Utopia, 1777. 2 Vols. in 1.
Eutropius, 1754. 1 Vol.
Horace Carmina, 1775. 1 Vol.
Justinus, 1770. 1 Vol.
Juvenal & Persius, 1776. 1 Vol.
Livy, 1775. 7 Vols.
Lucanus, 1767. 1 Vol.
Martial epigrammata, 1754. 2 Vols.
Ovid, 1762. 3 Vols.
Velleius Paterculus, 1777. 1 Vol.
Florus, 1776. 1 Vol.
Phaedrus fabulae, cum supplementis, 1783. 1 Vol.
Plautus comoediae, 1759. 6 Vols.
Pliny historia naturalis, 1779. 6 Vols.
Pliny epistolae, 1769. 1 Vol.
Rapin hortorum, 1780. 1 Vol.
Sarcotis carmina, 1771. 1 Vol.
Sarbievius carmina, 1759. 1 Vol.
Sallustius, 1774. 1 Vol.
Seneca opera, 1761. 1 Vol.
Tacitus opera, 1760. 3 Vols.
Terence Comoediae, 1753. 2 Vols.
Novum Testamentum, 1785. 1 Vol.
Vanière praedium rusticum, 1786. 1 Vol.



SEE ITEM NO. 26.

Reformacion der Bayrischn
Lanndrecht nach Cristj vnsers
Hailmachers geburde Im
fünfftzehenhündert vnnd
achtzehendem Jar Aufgericht.

SEE ITEM NO. 27.

27. [BAVARIA]: *REFORMATION DER LANNDRECHT, 1518.*

REFORMACION DER BAYRISCHEN LANNDRECHT. 1518.

Gothic Letter, title printed in red and black. With large woodcut on title representing the brother Dukes in full armour, and supporting the arms of Bavaria. At the back of each Duke is a tablet with his initials H. W. and H. L. (Herzog Wilhelm and Herzog Ludwig). This woodcut is by Casper Clofigl, but is unsigned.

PRINTED ON VELLUM THROUGHOUT. *Sm. folio. Original wooden boards covered with pig-skin, stamped with ornamental borders.*

MUNICH, (JOHANN SCHOBSSER, AFTER 23 APRIL, 1518).

(*See Illustration opposite.*)

£125

Catalogue of a collection of early German Books in the Library of C. Fairfax Murray, No. 50.

Van Praet (Livres sur vélin, Bibliothèque Partic. Vol. 1, No. 70), cites three copies on vellum, as then being in the Munich State Library, each formerly having belonged to different Monasteries, the second copy there mentioned is possibly identical with the present one as its provenance agrees with the particulars given by Van Praet.

It has been asserted that the type employed in the vellum copies (as above) differs throughout from that in the paper copies of what is considered to be the same edition, the headings also, are here all in red; in the paper copies, they are said to be in black.

28. BACON (SIR FRANCIS): *ESSAYS. FIRST COMPLETE EDITION, 1625.*

THE ESSAYES OR COUNSELS CIVILL AND MORALL OF FRANCIS LO. VERULAM, VISCOUNT ST. ALBAN, NEWLY ENLARGED.

First Complete Edition. Small 4to, morocco gilt, g. e.

LONDON, PRINTED BY JOHN HAVILAND FOR HANNA BARRET, 1625.

(*See Illustration opposite.*)

£65

The First Edition containing the Fifty-eight Essays, and the last edition issued during the Author's lifetime.

Of Bacon's literary, as distinct from his philosophical and professional, works, by far the most popular and important are the 'Essays.' These in their earliest shape, formed part of a very small octavo volume, published in 1597, and were only ten in number. In 1612 they were increased to thirty-eight essays. Finally in the above edition they were enlarged to fifty-eight in number, nearly six times the size of the original first edition, and nearly twice that of the preceding one. This greatly enlarged edition may be regarded as a storehouse of the practical wisdom gathered during its author's lifetime, a life singularly rich in opportunities for such accumulations.

The title of 'Essays' is probably taken from the 'Essais' of Montaigne (who is quoted by name in the first essay). Hallam says of these that they are the first writings in the French language 'which a gentleman is ashamed not to have read.' A similar remark if we confine ourselves to prose works, might be made of Bacon's 'Essays.' The 'Essays' are the most original of all Bacon's works, those which, in detail, he seems to have thought out most completely for himself.

THE ESSAYES OR COVNSELS, CIVILL AND MORALL,

OF

FRANCIS LO. *VERVLAM*,
VISCOVNT S^t. ALBAN.

Newly enlarged.

LONDON,
Printed by IOHN HAVILAND for
HANNA BARRET, and RICHARD
WHITAKER, and are to be sold
at the signe of the Kings head in
Pauls Church-yard. 1625.

SEE ITEM NO. 28.

29. BANDELLO (MATT.): *NOVELLE. FIRST EDITION, 1554-1573.*

LE NOVELLE DEL BANDELLO. (LA PRIMA, LA SECONDA, LA TERZA ET LA QUARTA PARTE).

First Editions. Engraved titles. 4 vols. (the first 3 vols. small 4to, the 4th vol. 8vo, as issued). A very fine set bound by H. Walther (with his ticket) in full blue morocco, line panelled tooling on sides, with an interlacing lozenge compartment, quatrefoil corner inlays in red, gilt back, decorated with fine floreate tooling, stars, dots, etc., gilt inside border, crimson silk linings, g. e.

VOLS. 1-3 LUCCA, 1554. VOL. 4 LIONE, 1573.

(*See Illustration opposite.*)

£150

A beautiful copy from Renouard's Library.—In his Catalogue Bibl. d'un Amat. III, p. 172, it is thus described:

> " Cet exemplaire resta plus de cent ans ignoré dans l'arrière-cabinet d'une grande bibliothèque; aussi est-il d'une conservation parfaite, et probablement le plus beau de ceux qui restent de cette rare édition."

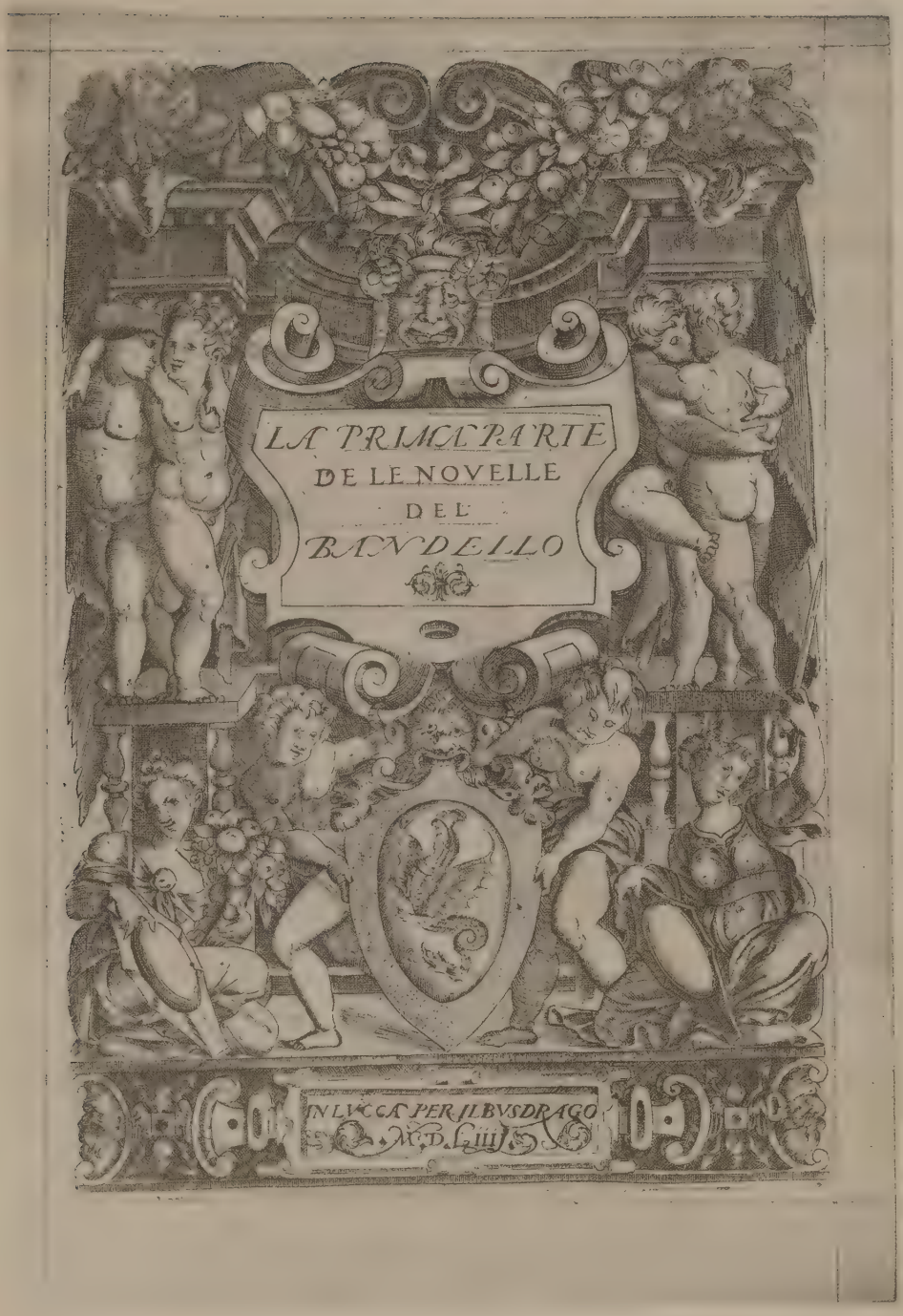
Shakespeare was greatly indebted to Bandello for many of the plots in his Plays. Sir Sidney Lee in his " Life of Shakespeare " writes:—

> " There is, too, no reason to doubt that the dramatist possessed sufficient acquaintance with Italian to enable him to discern the drift of an Italian poem by Ariosto or Tasso or of a novel by Boccaccio or Bandello."

The original story of " Romeo and Juliet " is here found in Bandello's novel. (For further information consult Malone's, Steeven's, Douce's, Hunter's and Payne Collier's notes on " Romeo and Juliet," the New Shakespeare Society's edition of " Romeus and Juliet," etc.)

" Much Ado about Nothing " is founded on Bandello's story of " S. Timbreo di Cardona." A portion is reprinted in Capell's " School of Shakespeare," but he had to use the reprint of 1740.

The present copy of Bandello comprises the first edition of each part, and is so rare that Langbaine, writing in 1691 (on Romeo and Juliet), stated that he had not been able to meet with a copy.



SEE ITEM NO. 29.

IOANNES FLETCHERVS
TRAGOEDIA
COMOEDIA
Obyt 1625
Ætat: 49.
Felicis ævi ac Præsulis Natus; comes
Beaumontio; sic, quippè Parnasseis, biceps;
FLETCHERUS unam in Pyramida furias agens.
Struxit chorum plus simplicem vates duplex;
Plus duplicem solus; nec ullum transtulit,
Nec transferendus: Dramatum æterni sales,
Anglo Theatro, Orbi, Sibi, superstites.
FLETCHERE, facies absq; vultu pingitur:
Quantus! vel umbram circuit nemo tuam.
J. Berkenhead.

SEE ITEM NO. 30.

30. BEAUMONT (FRANCIS) AND FLETCHER (JOHN): *WORKS, WITH THE WILD GOOSE CHASE, 1647-1652.*

COMEDIES
AND
TRAGEDIES
WRITTEN BY { FRANCIS BEAUMONT AND JOHN FLETCHER } GENTLEMEN
NEVER PRINTED BEFORE
AND NOW PUBLISHED BY THE AUTHOURS.
ORIGINALL COPIES.
SI QUID HABENT VERI VATUM PRÆSAGIA, VIVAM.
LONDON,
PRINTED FOR HUMPHREY ROBINSON, AT THE THREE PIDGEONS, AND FOR HUMPHREY MOSELEY AT THE PRINCES ARMES IN ST. PAULS CHURCH YARD. 1647.

Together with:

THE WILD-GOOSE CHASE: A COMEDIE. AS IT HATH BEEN ACTED WITH SINGULAR APPLAUSE AT THE BLACK-FRIERS: BEING THE NOBLE, LAST, AND ONELY REMAINES OF THOSE INCOMPARABLE DRAMMATISTS, FRANCIS BEAUMONT, AND JOHN FLETCHER, GENT.

First Edition.

LONDON, PRINTED FOR HUMPHREY MOSELEY, 1652.

In one volume, folio, contemporary calf (back repaired).

(*See Illustration opposite.*)

£105

THE FIRST EDITION OF THE COLLECTED WORKS OF BEAUMONT AND FLETCHER, WITH THE BEAUTIFUL PORTRAIT ENGRAVED BY MARSHALL IN FIRST STATE.

A fine copy, but slight repair to inner margin of title and portrait.

Edited by the poet Shirley. It is dedicated to Philip Earl of Pembroke, and the publishers remind Lord Pembroke that the works " of the then expired Sweet Swan of Avon Shakespeare " were also dedicated to him.

There are probably no two books so frequently quoted from, by the various Shakespeare commentators as the folio Beaumont and Fletcher and the folio Ben Jonson.

Shakespeare is eulogised in the commendatory verses by Denham, Howell, Buck, Cartwright, and Birkenhead.

" The dramas of Beaumont and Fletcher stand higher than those even of Ben Jonson, and, of all the dramatic writings of that day, come nearest to the magic circle which encloses Shakespeare. Their wonderful knowledge of stage effect doubtless helped their popularity. At the same time, they abound in striking beauties, both of thought and language, and the general tone of their works is of an elevating character."

31. [BIBLE.] *HISTORIAUX DE LA BIBLE, Circa 1450.*

HISTORIAUX DE LA BIBLE.

Illuminated manuscript on vellum of the French School of the Fifteenth Century. Beautifully written, entirely in French, in bold lettres bâtardes in black with chapter headings and running titles in red, on leaves of fine vellum 16½ by 13 inches each. Two volumes, containing 264 and 290 leaves respectively, two columns of 35 lines to the page, with marginal commentary in smaller characters than the main text. First leaf of text contains a large miniature 4 by 5½ inches within a frame of flowers and leaves in white, green and gold over a painted brown ground between gold line bands; the entire page surrounded by exceptionally wide border in floreated and modified ivy-leaf design interspersed with grotesques and human figures, all painted in colors and burnished gold. In addition there are 27 smaller miniatures in the text, each about 3 inches square (the first 7 being circular, within ornamental frames and corner border), all of them delicately and charmingly painted within gold rule borders and with outer inch-wide band semi-borders of flowers and leaves, golden ivy-leaves, etc., similar to the wide border on the first page. Large and elaborately decorated initial letters in ivy-leaf or other foliated designs in colours, on burnished gold grounds, and hundreds of other smaller initial letters in gold over colours, mostly with burnished gold ivy-leaf decoration in margin. The handwriting resembles that of David Aubert and the other scribes of the Court of Louis XI. The borders and the miniatures are in the style of Liédet and indicate the North of France.

Two volumes, thick royal folio, Eighteenth Century scored russia, sides with blind tooled frame between gilt lines with gilt dentelle corner designs au pointille, backs gilt and blind tooled, broad inside russia borders with gilt shell design, g. e.

(FRANCE, FIFTEENTH CENTURY).

(See Illustrations opposite and overleaf.) £1600

A magnificent example of French calligraphy and the art of the miniaturist and illuminator. In exceptionally fine, fresh and unspotted condition throughout.

The work, which is entirely in French, was probably translated by Guiart des Moulins, Canon of Aire in Artois, from the "Historia Scholastica" of Petrus Comestor. The miniatures are finely executed, the faces well and clearly drawn, the grouping and posing full of dramatic movement. The early conventional backgrounds are replaced by delightful landscapes and interiors with artistic colouring. Many of the figures are represented in the armour or costume of the period in which the manuscript was written, the headdresses and other details of the women's costumes being of exceptional interest. The borders are exquisite, with unusually delicate traceries and charming colouring. The miniatures are as follows:—

Volume 1:—The large miniature on first page depicts a Scriptorium with three men at desks writing, a delightful landscape background showing on either side beyond the walls of the room.

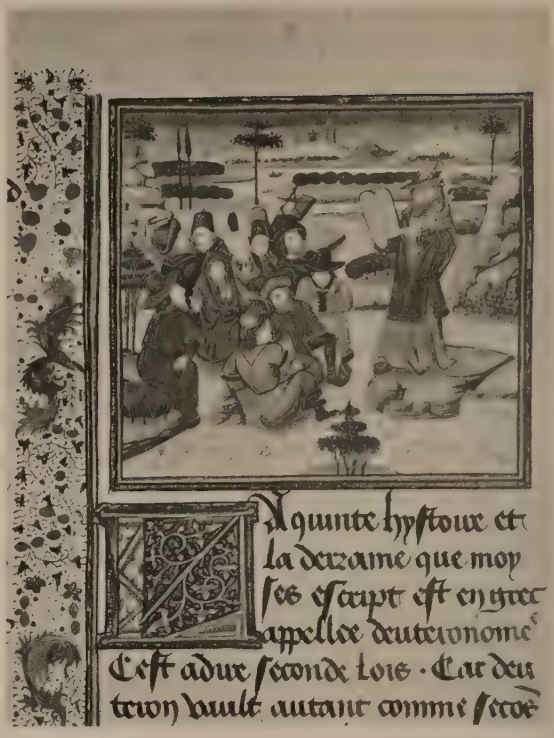
The first seven smaller miniatures are circular with a diameter of about 2¼ inches each, and depict the Seven Days of Creation.

1—The division of light from darkness; the figure of God shown in the centre.

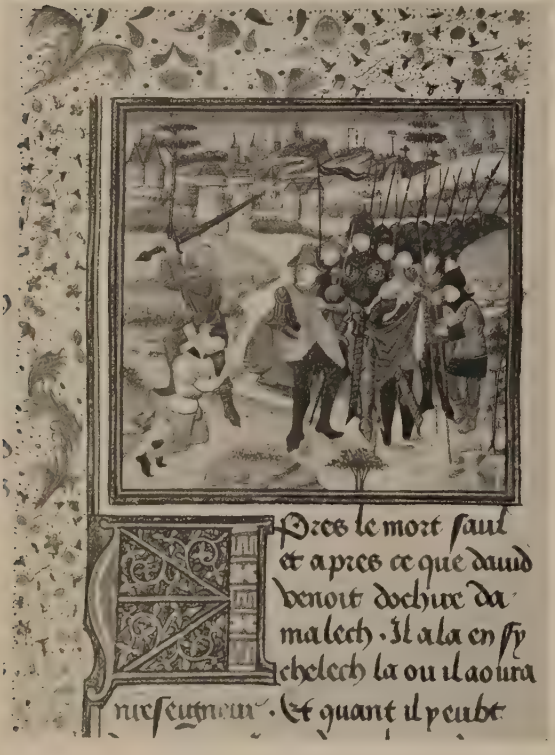
Cy commence le prologue.

Ou palais de roy ou dempereur appartient a auoir trois mansions. Ceſt a ſcauoir Auditoire ou comatoire ouquel lieu il fait ſes Iugemens et donne a chaſcun ſon droit. Chambre en laquele il repoſe. Et chenaille ou ſalle en laquele il donne ſes mengiers. En ceſte maniere noſtre ſouuerain empereur qui commande aux gens Et a la mer Ale monde pour ſon auditoire ouquel toutes choſes ſont faites/a ſon commandement et a ſon enuignement/ Dequoy il eſt eſcript./ Celum et terram ego impleo. Iou emplis le ael et la terre. Et ſelon ce eſtil appellez/ Sire/ dequoy il eſt eſcript./ Dñs eſt terra ei./ Ceſt a dire la tiere eſt a noſtre ſ. Lame du Iuſte a il pour chambre/ Car il ſe delite a repoſer en lui/ et a eſtre auec les filz des hommes. Et ſelon ce eſt il appele eſpeux a lame de chaſcun Iuſte La ſaincte eſcripture a il pour Salle En laquele il adeuure les ſiens

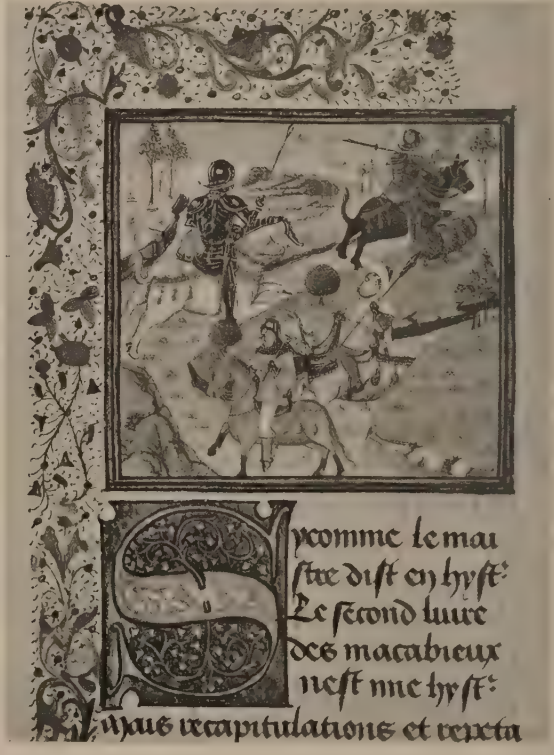
vant Joseph eut
xby ans il paissoit
le tou auec ses
freres encore estant
en enfance et estoit auec les fil
Bale et zelphe les concubines



Aquinte hystoire et
la derraine que moy
ses escript est en grec
appellee deuteronome
Cest adire seconde lois · Car deu
teron vault autant comme seco



Pres le mort saul
et apres ce que dauid
benoit dechire da
malech · Il ala en sy
chelech la ou il adora
nre seigneur · Et quant il peult



Scomme le mai
stre dist en hyst:
Le second liure
des macabieux
nest mie hyst:
mais recapitulations et recreta

SEE ITEM NO. 31.

2—Creation of the firmament and division of the waters. This also shows God as the central figure.

3—The earth evolving from chaos.

4—The creation of sun, moon, and stars. A beautiful conception, the figure of God standing out boldly againſt a vivid blue sea and sky, the latter studded with golden ſtars, rayed sun and moon.

5—The creation of fish and fowl.

6—The creation of Man, pictured as the ſtory of the bringing forth of Eve from Adam's side; various animals standing about, a golden studded sky above them.

7—The sanctification of the Sabbath.

The balance of the miniatures, which are about 3 inches square each, comprise:—

8—Selling of Joseph by his brethren.

9—Jacob and his sons coming into Egypt.

10—Levi and the prieſts of Israel before the sacrificial altar.

11—Moses bringing the Tables of the Law to the Children of Israel.

12—Joshua and the Children of Israel entering the Promised Land.

13—Battle of the Children of Israel with the Canaanites.

14—Bringing of the child Samuel to the Temple.

15—David smiting the Amalekite who had brought the news of the slaying of Saul and Jonathan.

Volume 2:—

16—Elijah ascending to Heaven in the Chariot of fire, Elias below him.

17—Satan obtaining leave from God to tempt Job.

18—Tobias in his bed, an angel attending him.

19—Daniel interpreting the dream to Nebuchadnezzer.

20—Judith with the head of Holofernes.

21—Esther and King Ahasuerus.

22—Followers of the Maccabees marching out from Jerusalem.

23—Another picture of the Maccabees.

24—Another picture relating to the Maccabees.

25—The birth of John the Baptist.

26—Lamentation of Jeremiah "How doth the city sit solitary, that be full of people"—Jeremiah seated in meditation, the towers of Jerusalem shown in the background.

27—St. John, with the serpent issuing from his cup.

32. BIDPAI: *DIRECTORIUM VITAE, 1488-93.*

DIRECTORIUM HUMANAE VITAE. [BIDPAI'S FABLES TRANSLATED BY JOHN OF CAPUA.]

First Edition. Gothic Letter, 50 long lines and head-line to a full-page. Capital spaces, with guide-letters. Initials, paragraph marks, and initial-strokes supplied in red. With 116 spirited woodcuts, almost half-page size, illustrating the fables, and a full-page frontispiece representing the King of Persia, with crown and sceptre, seated on a Gothic throne, before him stands the Translator presenting a bound volume. Folio. Old binding of wooden boards; stamped leather back, two metal clasps.

[STRASSBURG, JOHANN PRUSS, C. 1488-93.]

(*See Illustrations opposite.*)

£350

Hain 4411a. B.M. Cat. Incun., Vol. I, p. 125. Proctor 558.

Fairfax Murray, Catalogue of Early German Books, Vol. I, No. 70. (A different issue.) Hodgkin: *"Rariora,"* Vol. II, p. 158. Schreiber 3489.

These fables, ultimately traced to Buddhistic teaching, are said to have origin in a famous collection of Hindu tales, the supposed author being Bidpai, of whom nothing is known beyond his name. In the 6th century A.D. a translation into Pehlvi (Old Persian) of a number of the old fables was made by Barzwyeh, a physician at the court of Nushirvan, King of Persia. Two centuries later it was translated into Arabic by Abdallah-ibn-Makaffah. His version, known as the *"Book of Kalilah and Dimna,"* from the two jackals of the first story, became the channel for the introduction of the fables into Europe. A Hebrew version by Rabbi Joel was translated into Latin in the 13th century by John of Capua, a converted Jew, and it is this translation that is here printed for the first time. Since then the fables have been translated into nearly every Western tongue, and many of them are the germ of stories very familiar to the English, such as that of the Persian merchant who trained a parrot (here a magpie) to talk, that he might tell him, on his return from business trips, of his wife's behaviour, and how his wife having received one sound drubbing from her husband for misconduct with a lover, as reported by the bird, foiled the parrot the second time by causing artificial thunder and lightning to be made round his cage all the while her husband was away.

These fables were first translated into English by Lord North in 1570. Such collections of moral tales as these, and the *Gesta Romanorum* (first printed in English by Wynkyn de Worde at the beginning of the 16th century), with their incidents drawn from everyday life, are the precursors of the jest books of the 16th and 17th centuries, in which the allegorical applications are dropped. These jest-books in turn gave birth to the realistic novel—as opposed to romance—which may be said to have started in England at the end of the 16th century with Thomas Deloney. It is not a little curious to think that the English realistic novel should have some of its roots in the teaching of Buddha.

The fables are extremely entertaining, many are animal stories of a moral character, but the most amusing are the incidents from human life, from which often rather unexpected morals are drawn. The fables and cuts are of varying degrees of delicacy, and, as Mr. Hodgkin puts it (in his *"Rariora"*) *"the quaintest are not usually the most tolerable by modern ideas of decorum."*

There is little or no resemblance between the cuts in the present Latin Edition and the German one printed at Ulm. Mr. Davis suggests that the cuts were probably originally copied from a manuscript, and reversed in the process, as is indicated by the swords being worn on the wrong side, or grasped in the left hand.

There are two different issues of this work by the same printer; both are recorded by Hain (Hain 4411 and Hain 4411a). They are in the same type and almost identical but for a few slight variations in setting, that noted by Hain is that the last line of the last page of one issue (H. 4411) has "parabola 4" and the other (H. 4411a) "parabolaru." But the most obvious differences are where two cuts are printed on one side of a leaf (in two instances, i^4 *verso* and k^4 *verso*) instead of one on each page as in the present issue.

SEE ITEM NO. 32.

33. [BLOCK BOOK.] *BIBLIA PAUPERUM, Circa 1460.*

BIBLIA PAUPERUM.

One leaf from the renowned Block Book Biblia Pauperum, or the history of the Old and New Testament in pictures. This famous Book was printed in the Netherlands with the frotton in brown ink on one side only. Folio, preserved in morocco portfolio, by Rivière.

(THE NETHERLANDS, CIRCA 1460 A.D.)

(*See Illustration opposite.*)

£175

This leaf from the Block Book which is in perfect condition and entirely uncoloured, is divided into five compartments. In the centre is a scene from the New Testament, on either side is a scene from the Old, while above and below are text and figures.

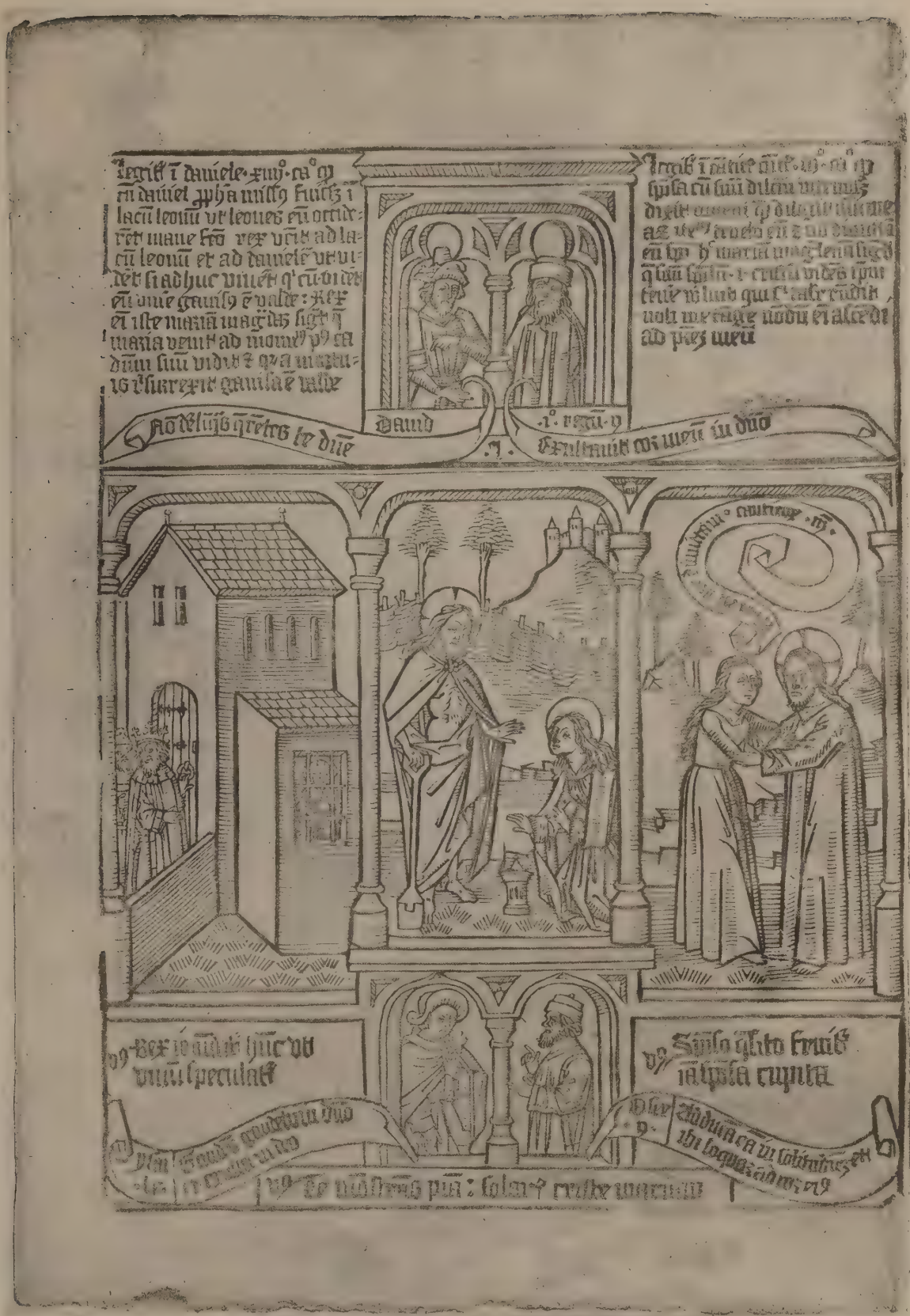
The Block Book Biblia Pauperum from which this leaf is taken is described by Schreiber *Manuel,* Vol. IV, p. 5 foll., Weigel and Zestermann Vol. II, p. 135 foll., Dutuit, *Manuel* Vol. I, p. 70 foll., Heinecken, *Idée générale* p. 292 foll., Berjeau, *Cat illustré* p. 23 foll., Einsle and *Sat. illustré* p. 23 foll., Einsle and Schönbrunner, *Biblia pauperum,* Wien, 1891.

The woodcut, as may be seen by the reproduction, is divided into five portions, three in the centre, separated by pillars, which support low arches, and one each, at top and bottom, with window frames, the latter being surrounded by texts from the Bible. The woodcut has been printed with the frotton, proving that it is an early example of wood engraving, and is of excellent freshness and clearness. Although printed on strong paper, the outlines of the pictures appear clearly on the back.

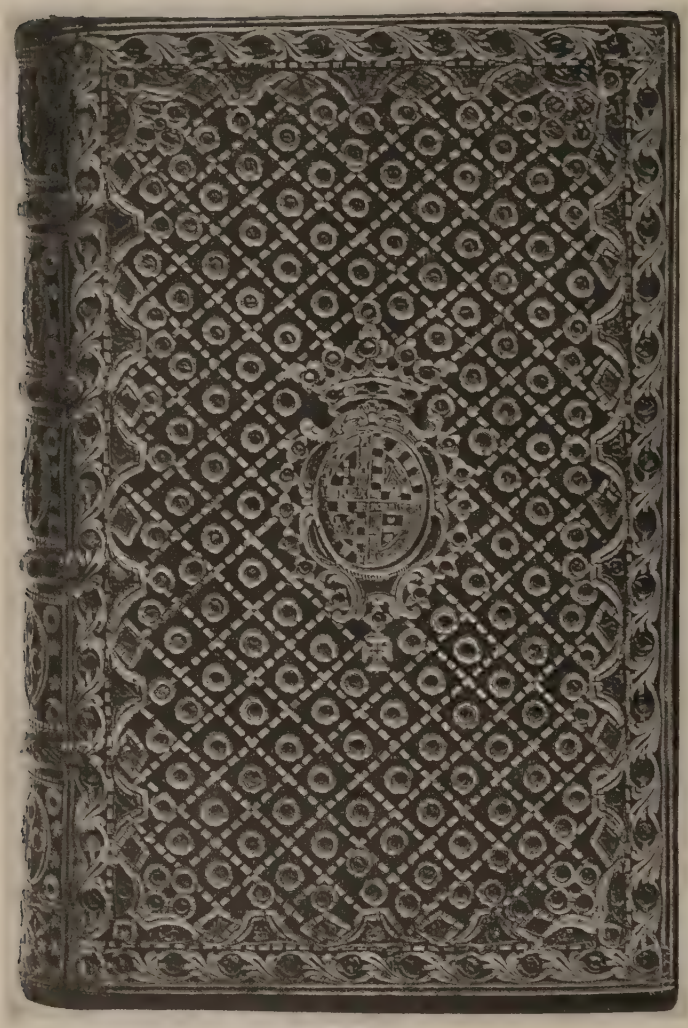
This woodcut is certainly a production of the Netherlands, showing the influence of the School of van Eyck, and a thorough examination of the costumes and armour of this edition shows that it must have been executed about 1460.

Bartsch and Heinecken believe this edition of the Biblia Pauperum to be the oldest, while Schreiber wrote that in his opinion the details of the original manuscript which served as model to the woodcutters had not been reproduced more truthfully than in this edition.

The text and illustrations were alike engraved on the same block of wood from which impressions were made, hence the name Block Book; and were printed on one side of the paper only.



SEE ITEM NO. 33.



SEE ITEM NO. 34.

BOUND FOR A KING OF PORTUGAL

34. [BOOK OF HOURS.] *HEURES A L'USAGE DE ROUEN, 1532.*

HEURES A L'USAGE DE ROUEN. CES PRESENTES HEURES A L'USAIGE DE ROUEN SONT TOUT AU LONG SANS RIEN REQUERIR. AVEC LES GRANS SUFFRAGES ET PLUSIERS BELLES HISTOIRES TANT AU KALENDRIER, AUX HEURES NOSTRE DAME, AUX HEURES DE LA CROIX AUX HEURES DU SAINCT ESPRIT, AUX SEPT PSEAULMES QU'AUX VIGILES: ET ONT ESTE NOUVELLEMENT IMPRIMEES A PARIS. MCCCCCXXXII.

8vo. Printed, on vellum, throughout in red and black, with fine engraving on title-page, twelve magnificent woodcuts in the Calendar, one for each month of the year, the figure of the Anatomic Man, and many other beautiful woodcuts depicting Scenes in the life of Jesus, and the lives of the Saints. With fine woodcut initial letters.

Old red levant morocco gilt, the sides beautifully jewelled and tooled, rich jewelled gilt panel back, gilt Coat-of-Arms of the Royal House of Portugal, doublures of green taffeta, gilt and gauffered edges (in morocco case).

PARIS, POUR FRANÇOYS REGNAULT, AND ROUEN, POUR JEHAN MARCHANT, 1532.

(*See Illustration opposite.*)

£315

Not cited in any Bibliography.

This remarkable binding was especially bound for one of the Kings of Portugal.

35. [BOOK OF HOURS.] *MARGUERITE DE BEAUJEAU'S BREVIARY, RICHLY ILLUMINATED MANUSCRIPT, Circa 1363.*

LES HEURES DE MARGUERITE DE BEAUJEU, THIRD WIFE OF JAMES OF SAVOY, PRINCE OF ACHAEA AND MOREA.

Manuscript on vellum, executed in France, probably at St. Omer, in the beginning of the fourteenth century, on 138 leaves, with thirty full-page miniatures in gold and colours, on a solid burnished gold background, twenty-nine of them being surrounded by Gothic borders and sprays, twelve hundred tiny miniatures interspersed in the superb borders which cover the margins of nearly every page. Innumerable ornamented initial letters on a gold background comprising portraits of women in interesting head-dresses, bishops, monks, grotesque heads and animals. Small 8vo, old calf, fleurons at outer corners and on back.

(ST. OMER (FRANCE), 1363.)

(*See Frontispiece of this Catalogue and Illustration opposite.*)

£3000

The large miniatures are masterpieces of expression and style. The faces, with the extreme delicacy of their features, express vitality, truth and individuality to such an extent that they sometimes appear to be life-like portraits.

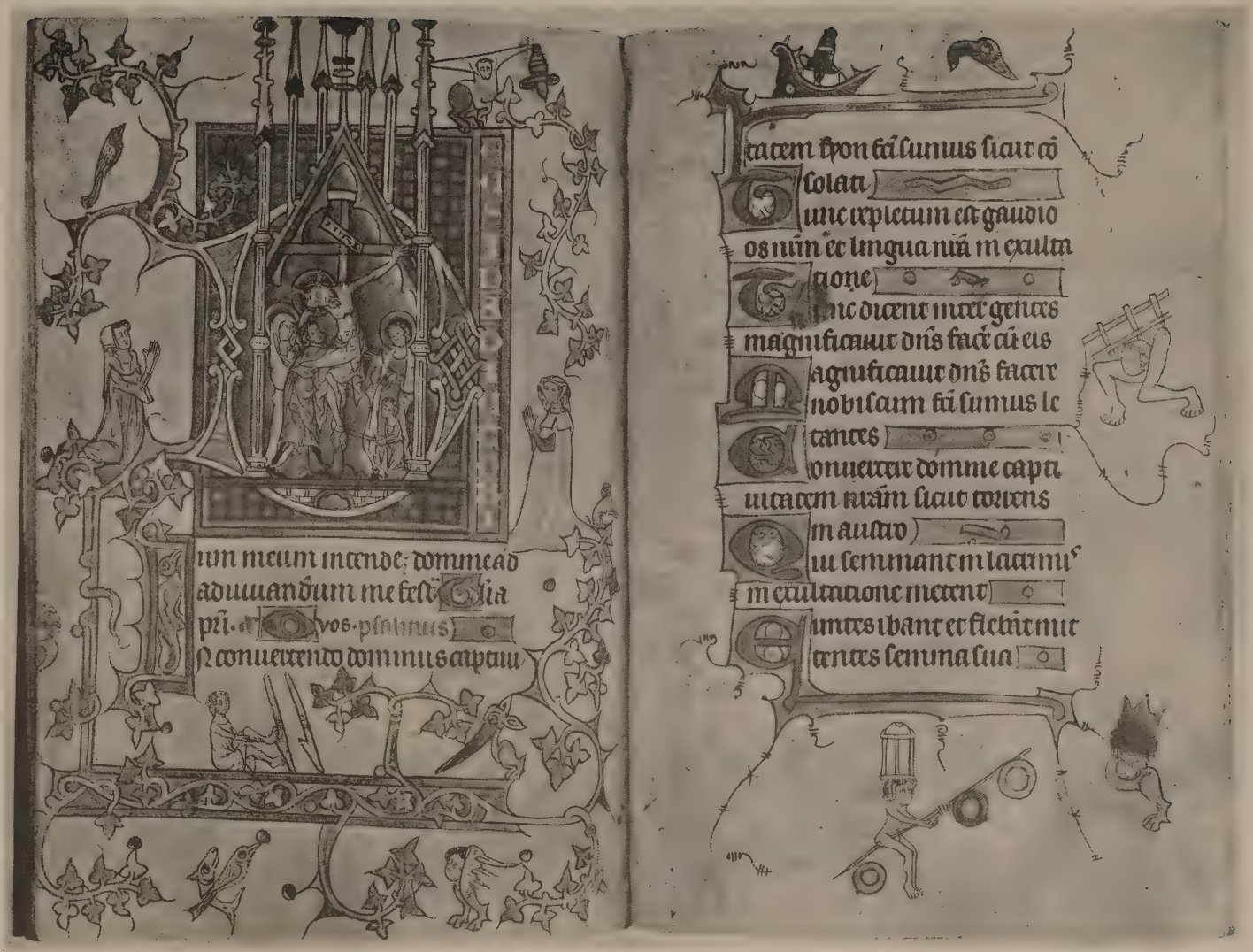
The construction, the arrangement of the scenes, and the clever and ever varied outlines of the draperies are of exceptional dexterity.

The colouring on a background of gold is of exquisite harmony and of the greatest beauty.

These thirty full-page miniatures are as follows:—

1. Pentecost. (Marguerite de Beaujeu for whom the manuscript was written is seen on this miniature as she is seen on all the following miniatures).
2. St. John holding the cup.
3. St. Peter holding the keys.
4. St. Paul holding the sword.
5. St. Andrew carrying his cross.
6. St. James with his pilgrim's stick, wearing his pilgrim hat, adorned with shells.
7. Jesus speaking to the people.
8. St. Philip with the pike.
9. A monk at the foot of a mountain holding a lamb in his arms.
10. King David sacrificing.
11. A Statue.
12. Three cripples leaning on their crutches.
13. Two persons holding palm leaves.
14. A knight wearing a coat of mail, probably James of Savoy, Prince of Achaia and Morea.
15. A woman lying asleep under a tree.
16. Christ washing the feet of His disciples.
17. St. Martin mounted on a horse.
18. The arrest of Jesus.
19. Jesus in the Pretorium.
20. Christ before Pontius Pilate.
21. The scourging.
22. Christ carrying his Cross.
23. The Crucifixion.
24. The descent from the Cross.
25. The entombment.
26. David at prayer.
27. Christ on the Cross being pierced with spears.
28. The instruments of the Passion.
29. Marguerite de Beaujeu praying.
30. The Ascension.

This delightful Book of Hours has been the subject of a monograph published in Paris 1925, under the title " Les Heures de Marguerite de Beaujeu," in three hundred copies only, which we can supply at £10/10/0 each.



SEE ITEM NO. 35.

Glasgow
23 March 1793.

Andrew.

You will take a copy of the enclosed, and deliver it to Robert Reid, Gairbe has quite determined me. If Mr Brown does not close this City for Braehead, I also let him know. I am offering that I am in a condition to enclose and plant the whole of the Braehead Park, I mean largely as also where the wood was cut. He runs to plant more oats in Willockston Parc. Give me time in telling up

up Rogerton and Rodingshead Plantations, and enclose and plant with various kinds of trees the little triangular piece of ground at the corner of Mr Smith's park of Shaddroon. You will remember my authority to state your wages at twenty guineas. I remain

your well wisher
James Boswell

SEE ITEM NO. 36.

36. BOSWELL (JAMES): *AUTOGRAPH LETTERS, 1790-1795.*

A MAGNIFICENT COLLECTION OF SIXTEEN SIGNED AUTOGRAPH LETTERS BY JAMES BOSWELL ADDRESSED TO ANDREW GIBB.

Extending to some 34 pages, 4to and folio.

DATED FROM LONDON BETWEEN 5TH JANUARY, 1790, AND 23RD FEBRUARY, 1795, DURING WHICH TIME HIS FAMOUS BIOGRAPHY WAS PUBLISHED.

(*See Illustration opposite.*)

£450

A remarkable and extremely interesting collection of letters written by James Boswell, whilst residing in London, to the overseer of his estates at Auchinleck, and entirely dealing with matters connected with his lands.

Boswell gives his overseer instructions for collecting the rents from his tenants, and as to letting certain of the farmhouses; he refers to the sale of some hayseed, and expresses his concern for his "beautiful holm," a corner of which had been cut off by a new road.

The last letter is dated only three months before Boswell's death.

"Enclosed is a factory to you to receive my rents. The tenants required no authority to be shown by Mr. Bruce; but they may object to you. You will therefore shew this to any of them who desire to see it. But you need be in no hurry to record it at Ayr which may perhaps not be necessary. You will collect both the half years rents and feudities of the village before the end of this month; but certainly, by the 10 of the next, and you will take care to put what you collect into a safe place, and send every day's collection to the Bank at Ayr, the next morning in broad daylight. I indeed reckon that in three days the whole may be collected. . . . Do not be elated at the trust I give you, for its continuance will depend entirely upon your good behaviour and you will have many spies upon you I dare say." Etc.

". . . I desire that you may write to me every Saturday were it only to say that nothing new has happened; and you will write occasionally as any thing may occur." Etc.

". . . It will be very right to have the hayseed sold. From a letter from Mr. Grieve at Muirkirk to Mr. Bruce Campbell, I observe that the iron company has commissioned 1000 stone at 6d. delivered there and will perhaps take 1000 more. You must therefore be very active in getting carts to take it to them at a penny a stone which will be some advantage to the tenants in the way of employment." Etc.

". . . Send me every month a state of your Receipts of money for me, and disbursements. Mention articles as high as £5. Throw the rest together as Sundries. But let them be separately stated in your book." Etc.

". . . My son alarmed me about the new road to Catrin, as if it had been injurious to my beautiful holm. But it appears to me from your drawing that it has cut my holm as little as it could except at one corner, where I understand an angle of my holm is disjoined from the rest. Now I think the fairest way would have been to have carried it upon Professor Stewart's ground after it had crossed Whiteflat burn. I see it is carried in a particular way, in order to meet one of the streets of Catrin village. But I have nothing to do with that; and I desire you may let me know if *much* of my holm de disjointed at the corner; because if that be the case, I must object, as the ground so situated would be useless. If it be but a trifle, I can put a few trees into it." Etc.

"I return you the Estimates for Braehead which come very high. Let Mr. Bruce Campbell be consulted. Mr. Brown thought there were too many houses, I think so too. The stable may be let down and the Cothouse turned into a stable, unless he chuses to repair one of them at his own expense. He must pay 7½ per cent. if I slate the dwelling house." Etc.

37. BROWNING (ELIZABETH BARRETT): *AUTOGRAPH POEMS.*

A VERY FINE COLLECTION OF 30 AUTOGRAPH MANUSCRIPT POEMS, ETC., IN THE HAND OF ELIZABETH BARRETT BROWNING.

Consisting of 46 pp. 4to, 54 pp. 8vo, and 1¼ pp. 12mo.

Together with:

AUTOGRAPH MANUSCRIPTS OF A NUMBER OF POEMS WRITTEN BY MRS. BROWNING IN TWO NOTE BOOKS.

Extending to 42 pp. 4to and 19 pp. 8vo.

(*See Illustration opposite.*)

The two Collections £550

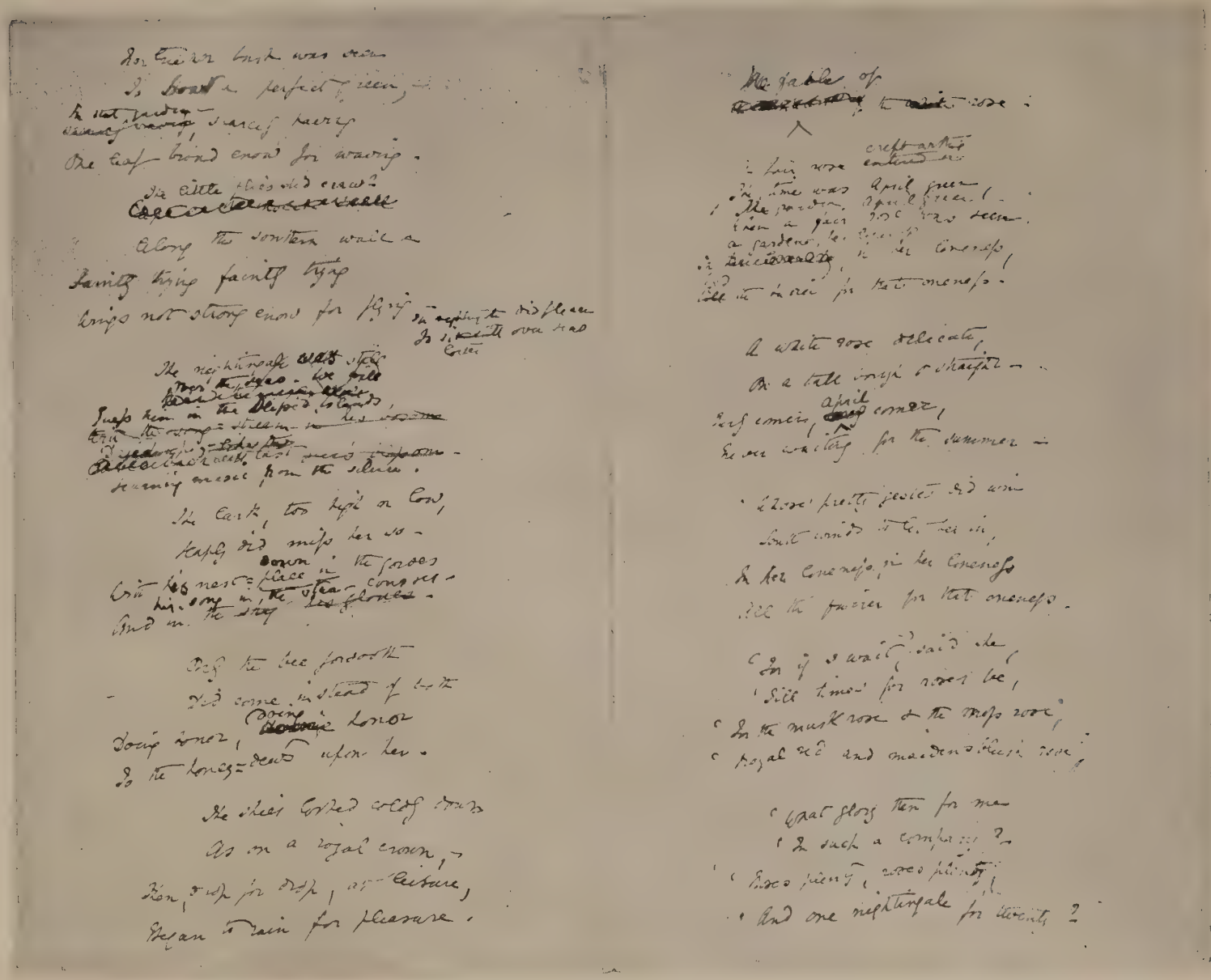
An exceptionally fine collection of autograph manuscripts of poems and articles written by Elizabeth Barrett Browning, several of which are signed by her in full or with initials.

Some of the poems (we believe) have not been published, and the manuscript of those which have appeared in print, in most cases, differs considerably from the published versions.

There are varying drafts of some half dozen of the poems, apparently written by Mrs. Browning before final decision on certain words and phrases, or being drafts made by her introducing alternative lines, etc.

The following are the titles of the poems comprised in this collection:—

The Fable of the Rose.
A Child's Grave in Florence.
The Claim.
A Dead Rose.
Light of Love.
A Sabbath Morning at Sea.
Mr. Rogers.
A Sunset.
Stanzas Upon a piece of the Palm, that grows on the top of the Acropolis at Athens.
To the New Year.
Prometheus.
Anacreon's Grave.
Ganymede.
The Singer.
The Violet.
The Fisherman.
The Treasure Digger.
Eagle and Dove.
The Wanderer.
The Heart.
How a Lady should Love.
The Mask.
Confessions.
Valediction.
The Lady's Yes.
The Gorse.
The Rose and Zephir.
A lament for Adonis.
To favourers.
The little field rose.
The Convert.
The Lady.
The Experienced.
The Happy.
Limits of Humanity.
The Brothers.
The Divine.
The King of Thule.
Spring.
Summer.
Autumn.



SEE ITEM NO. 37.

Ode

To my dearest Mama on her birthday
Hope 2nd May 1st 1821

The Minstrel of the sacred lyre
Retired beneath the sombre shade —
Those softly sighing tones expire,
The Minstrel's breathing harp had made!
Gently among her hallowed strings
Untaught the warning Zephyrs sigh —
The mournful gale Evanonans sings
The sweet toned melody to die!!
For sickness o'er the Minstrel brow
Had cast a light and transient shade —
But ah! what unsought Spirit now
Breathes within the sacred glade?
So gently, and so sweetly plays
Each floating on the distant air —
As Music when the Swan is dying
Swells in her throat and lingers there!
"Awake"! it said or seemed to say —
"Minstrel awake, thy cares forego!
Or hail the harbinger of May,
And bid the splendid Cadence flow"
Yes! not in vain the Spirit spoke —
My Mother, tuneful, fondly loved

SEE ITEM NO. 38.

38. BROWNING (ELIZABETH): *BIRTHDAY ODES, 1820-21.*

THE AUTOGRAPH MANUSCRIPT OF FOUR BIRTHDAY ODES ADDRESSED TO HER FATHER AND MOTHER, HER BROTHER HENRY AND HER SISTER HENRIETTA. ALSO THE AUTOGRAPH MANUSCRIPT OF THE SONG, "WHEN DARK EYES ARE GLANCING."

Comprised on 8 pp., 4to. Handsomely bound (with title-page, transcripts, etc., inserted) in full levant morocco extra, lettered on side and back.

(*See Illustration opposite.*)

£115

A charming series of four birthday odes, three of which are signed; accompanied by a very beautiful song, all in the autograph of Mrs. Browning, and written by her when a young girl.

The first is addressed "To my dearest Papa on his welcome birthday—May 28th, 1820. Hope End." It comprises 38 lines and is signed at end "Your most affecte. child. Ba."

This is followed by an Ode "To my dearest Mama on her birthday—Hope End—May 1st, 1821. It comprises 34 lines, and concludes:

"And wilt thou then these simple lines approve?
Oh! if thou wilt, my labours are beguiled!
Then sweetly smile with kind parental love
And gently bless the efforts of thy child!!
I seek not laurels! oh! I seek not fame!
Unenvied let the trophic glories blaze!
Affection lingers on a Mother's name,
And only supplicates a Mother's praise!;
'My dearest Mama's Own affectionate Ba.'"

The ode to her brother Henry is dated "Hope End—August, 1820," and contains 29 lines. She signs it "Your own affectionate, Ba."

The Birthday Ode to her sister is of somewhat pathetic interest, being "written on the prospect of recovering from a dangerous illness." It contains some 18 lines.

The song which follows comprises two verses of 8 lines each:—

"When dark eyes are glancing
And bright smiles are gleaming,
When young Joy is dancing,
These tears will be streaming,
And the smile, and the sigh
Are so linked in the heart—
That I need scarce ask why,
They're unwilling to part." Etc.

39. BROWNING (ROBERT AND ELIZABETH): *AUTOGRAPH LETTERS, 1838-89.*

A REMARKABLE COLLECTION OF EIGHTEEN LETTERS, COMPRISING:—

(1) SIXTEEN AUTOGRAPH LETTERS SIGNED OF ROBERT BROWNING TO "MY DEAR GURNEY," MACREADY, DR. ANSTER, ISA BLAGDEN, AND MISS HICKEY.

40 pages, 8vo. 1838-1889.

(2) TWO AUTOGRAPH LETTERS SIGNED OF ELIZABETH BARRETT BROWNING TO H. S. BOYD AND MISS BROWNING.

6½ pages, 12mo and small 8vo. C. 1843.

(*See Illustration opposite.*)

£105

A very fine series of interesting literary letters referring to Robert Browning's play "Strafford" and its production by the Browning Society; "Sordello" and Gurney's criticism of one of his books. He mentions Anthony Trollope, Lytton, Tennyson and his "Enoch the Milor," and a visit from Salvini the tragedian. He states that his "recitation of my own verses is too bad for any deliberate purpose."

One of Mrs. Browning's letters is to her Greek tutor on the unintelligibility of her poems to all but Americans; the other to Miss Browning, written from Italy, gives an animated description of the country and an enthusiastic account of her little son.

Extracts from Robert Browning's letters read:—

"Some years ago I received a very beautiful and melodious volume of Poetry 'Xenisla,' you had been good enough to send me. . . . I very unfortunately allowed myself to imagine that a little longer delay in acknowledging your courtesy would not much matter, while it would allow me to accompany my thanks with a Poem on which I was engaged. That Poem, however, took a longer time to complete than I had anticipated. . . . The facility of the Post enables me to beg your acceptance of the trifle you receive, and your leave to forward its successors in due course. . . . I will also send you the work I published last year—Sordello."

". . . Sweet Sophy E. has published a volume of verses—of which I only came across one specimen in a review the other day, the 'Prep'—this critic, evidently knowing nothing of the author, whom he called 'Miss Eckley,' said 'respect' for the 'mighty dead' should have kept this lady from touching those poems of Heine's which were the *last translation* of Mrs. B,' and he quoted the attempt, actually the first of *that last translation* of all. It strikes me as more repulsive than any instance of Eckleyism even I ever came across, and really completing by one black touch, the picture of that remarkable lady, you can hardly fancy a stranger doing it—unless he were translating the whole of Heine—but in a collection of rubbish, to stuff in just this! All I can say is, I would not have believed it of her! . . . I cannot get Romola, in spite of my repeated applications at Mudie's, & shall give up subscribing to him in consequence, his humbug is too much. I found Tennyson, however, reading it in bed last Thursday, he has got an eruption, suppressed hay fever or irregularly acting vaccination, he thinks. I dined with him the week before, and found him very pleasant, he has poems ready, one in particular, called 'Enoch the Milor' which I wish he would make haste and print. . . I had a letter from Lytton the other day, I believe he is coming to England in August. His novel seems an absolute failure, but he has got the money for it, he said, it might be surprizing, but he had really expected the thing to be an advance on all he had done before. I only observed the reviews of it—two contemptuous notices. He should act differently if he wants to get a permanent hold of people worth securing." Etc.

My dear Sir,

Some years ago I receiv=
=ved a very beautiful and melodious
volume of Poetry – "Zenisla" – you had
been good enough to send me: it
arrived by a very circuitous route
and considerably after the date
of the kind letter that was inclos=
=ed in it, and I very unfortu=
=nately allowed myself to imagi=
=ine that a little longer delay
in acknowledging your courtesy
would not much matter, while
it would allow me to accom=
=pany my thanks with a
Poem on which I was engaged.
That Poem, however, took a
longer time to complete than
I had anticipated – I was
forced to travel – I have not
a single acquaintance in Dub=
=lin .. in short the thanks I
should have delivered then,
I only deliver now – they have
kept warm all the same.
The facility of the Post ena=
=bles me to beg & your accep=
=tance of the trifle you recei=
=ve, and your leave to forward
its successor in due course. If
you will further signify to me
any way a packet would easily
reach you { I am so unacquain=
=ted with these matters } I will
also send the work I pub=
=lished last year – Sordello.

Begging one more that you
will accept my true thanks
and forgive the tardiness
of this expression,

I am, Dear Sir,
Yours obliged
R Browning

Dr Anster.

Hatcham,
New Cross,
Surrey

April 28
1841.

SEE ITEM NO. 39.

" Lets to work at once and sulk after, if poſt time serve.

" *Henry Taylor* (to exemplify what you contrast, ' sound sense poetry, with the passionate imaginative! '

> Then put on all thy gorgeous arms—thy helmet
> And brigandine of brass, they broad harbergeon,
> Vant-bras and greaves, and gauntlet, and thy spear
> A weaver's beam, and seven-times-folded shield!
> I only with an oaken staff will meet thee,
> And raise such on thy clattered Iron,
> Which long shall not withold me from thy hand,
> That in a little time while breath remains thee
> Thou oft shalt wish thyself at Gath!
>
> Milton: Samson Ags.

But the ſtring of things to say, is out of the Prologue to Goethe's Fauſt which I have spent much time this morning in a hunt after & with no success. The ' Poet ' there, answers the solicitations or requirements of the ' manager ' that he should popularize and degrade his ſtyle & matter *ad captand vulg.*—and answers famously: I would get the book, had I time, cannot you refer to ſome translation—Haywood's *prose* or Anster's *verse*? It is well worth while." Etc.

The following are extracts of Mrs. Browning's letters:—

". . . Robert has told you, of course, how we made him dearer by giving him a Saint's name, to associate him (as God's providence did) with her goodness and tenderness—and so, you shall love him a little more, than otherwise you would do, for Her beloved sake. Such a fat chubby little creature he is, and so full of premature intelligence, fixing his eyes upon you, when perhaps you are not thinking of him but talking to somebody else, fixing his eyes on you & smiling: as much as to say ' I underſtand what you are talking of.' . . . Yeſterday he had a moſt intereſting conversation with the bedpoſt. Whenever he looks at himself in the glass, he laughs for joy." Etc.

". . . I am sorry of course to have missed your approbation which is always moſt pleasant to me and to have missed it by that want of clearness which I ſtruggle againſt so vainly,—For I am used to be told that nobody can underſtand me—THAT is my deſtiny. I was probably ' built in an eclipse, and rigged with curses dark.'

My wonder is simply, that you shd. be the firſt to complain to me of the unintelligibility of these particular poems. The Americans muſt have fancied they underſtood them, or they would not talk of their ' successfulness '—unless indeed they take me for a right down riddle maker, and take the hardeſt riddles for the beſt ones. Well! If I am as dark as the Archbishop of Canterbury whose charade is paſt guessing, forgive me for his sake." Etc.

PRESENTATION COPY SIGNED

40. [BRUCE ROGERS]: *THE CENTAUR, 1915.*

THE CENTAUR. A translation by George B. Ives from the French of Maurice de Guerin.

With Bruce Rogers' device on title-page. *One of twelve copies ruled by hand by Bruce Rogers for his intimate friends.*

Small folio, original boards.

MONTAGUE PRESS, BRUCE ROGERS, NOVEMBER, 1915.

(*See Illustration opposite.*)

£125

The above is a magnificent copy of one of the rarest modern finely printed books, and which has contributed more than any others to the fame of Bruce Rogers.

On the last leaf there is a note in the autograph of Bruce Rogers, and signed by him as follows:—"This copy, originally belonging to Mrs. Hutton Crater, is one of a few (twelve, I think) that I ruled by hand for my more intimate friends. Bruce Rogers."

In all one hundred and thirty-five copies were printed by Bruce Rogers of this book, of which one hundred copies were for sale. Nearly all these copies are now in Public Libraries or Museums as a specimen of the finest modern printing.

¶THE CENTAUR. WRITTEN BY MAURICE DE GUÉRIN AND NOW TRANSLATED FROM THE FRENCH BY GEORGE B. IVES.

I Was born in a cavern of these mountains. Like the river in yonder valley, whose first drops flow from some cliff that weeps in a deep grotto, the first moments of my life sped amidst the shadows of a secluded retreat, nor vexed its silence. As our mothers draw near their term, they retire to the caverns, and in the innermost recesses of the wildest of them all, where the darkness is most dense, they bring forth, uncomplaining, offspring as silent as themselves. Their strength-giving milk enables us to endure without weakness or dubious struggles the first difficulties of life; yet we leave our caverns later than you your cradles. The reason is that there is a tradition amongst us that the early days of life must be secluded and guarded, as days engrossed by the gods.

¶My growth ran almost its entire course in the darkness where I was born. The innermost depths of my home were so far within the bowels of the mountain, that I should not have known in which direction the opening lay, had it not been that the winds at times blew in and caused a sudden coolness and confusion. Sometimes, too, my mother returned, bringing with her the perfume of the valleys, or dripping wet from the streams to which she resorted. Now, these her home-comings, although they told me naught of the valleys or the streams, yet, being attended by emanations therefrom, disturbed my thoughts, and I wandered about, all agitated, amidst my darkness. 'What,' I would say to myself, 'are these places to which my mother goes and what power reigns there which summons her so frequently? To what influences is one there exposed,

SEE ITEM NO. 40.

41. CAMOENS: *COMEDIES, 1587.*

PRIMEIRA PARTE DOS AUTOS E COMEDIAS PORTUGUESAS FEITAS POR ANTONIO PRESTES, & POR LUIS DE CAMOES & POR OUTROS AUTORES PORTUGUESES CUJOS NOMES VÃO NOS PRINCIPIOS DE SUAS OBRAS. AGORA NOVAMENTE JUNTAS & EMENDADES NESTA PRIMEIRA IMPRESSÃO, POR AFONSO LOPEZ, MOÇO DA CAPELLA DE SUA MAGESTADE, & A SUA CUSTA.

First Edition. Title within ornamental woodcut border. Small 4to, old calf (in morocco case).

LISBON, ANDRES LOBATO, 1587.

(See Illustration opposite.) £1275

Anselmo, *Bibliografia das Obras Impressas em Portugal no Seculo XV,* No. 786 (London, Maggs Bros., 1927), while quoting many early authorities on the subject of this excessively scarce and valuable book, could only quote one copy of it, viz., in the Bibliotheca Nacional at Lisbon (which wants a portion of folio 107, and the whole of folio 169).

There is no copy in the famous Camoens Collection in the Harvard College Library, nor is there a copy in the Palha Camoens Collection, nor in the British Museum.

In addition to our copy which is clean and perfect (except for the title which is re-margined, and has a letter or two in facsimile), only two other copies known are as follows: —

1. The copy in the National Library Lisbon (wanting folio 169 and a portion of folio 107).

2. The copy in King Manuel's Library at Fulwell (which will be fully described by him in his *" Catalogue of a Collection of early Portuguese Books in the Library of H.M. King Manuel,"* London, Maggs Bros. 1928).

This rare work contains Camoens' *Os Enfatrioes* and *Filodemo,* the first plays of his to be published, and in addition there are here in first editions: *Os Fisco* by Jeronimo Ribeiro; *Rodrigo Emendo* by Jorge Pinto; *Cena Poliziana* by Henrique Lopez; *Ave Maria, O Procurador, O Desembargador, Os dous Irmaas, A Sioza, O Mouro Encantado,* and *Os Cantarinhos,* all by Antonio Prestes, and are very remarkable farces.

" Traces of Vicente and the *Celestina* are apparent in Henrique Lopez' *Cena Policiana* or *O Estvdante,* in which a *fidalgo* and a student figure. The poor *escudeiro* and his fasting *moço* are prominent in Jorge Pinto's *Auto de Rodrigo e Mendo.* Spanish romances are quoted with great frequency, and Vicente's *En el mes ara de Abril* is parodied by the *moços.* Indeed, their knowledge of literature has become embarrassing since, when his master's guest, invited to a dinner which did not exist, recites some verses that he has made, Rodrigo has already read them in Boscan and heard them sung in the street."

" The exact dates of Antonio Prestes, of Torres Novas, are unknown, but seven of his plays, after having been acted at Lisbon and published in *folhas volantes,* were first collected by Afonso Lopez half a century after Gil Vicente's death in the *Primeira Parte dos Avtos e Comedias Portuguesas,* &c. (1588). *The Auto da Ave Maria,* written between 1563 and 1587, is an allegorical play in which Reason is vanquished by Sensuality; Heraclitus mourns over her fall while Democritus laughs. A knight in league with the Devil robs in turn an almoner, a *ratinho,* and Fast, but his pious habit of saying an *Ave Maria* causes St. Michael to rescue him from the Devil and reconcile him with Reason. Of the profane plays, that with the most definite plot is the *Auto dos Dous Irmaos,* in which an old man, after refusing to see his sons who have married without his permission, divides all his money between them and is then neglected by both: he is sent from one to the other like King Lear. Sometimes the *moço,* who always plays a prominent part, seems to be the only link in the plot, as Duarte in the *Autos dos Cantarinhos.* These *moços,* who show the author's acquaintance with Gil Vicente and *Lazarillo de Tormes,* are quite unlike either Lazarillo or Apariço. They are certainly hungry, but they combine starvation with laziness, presumption and abundant learning. The names of Petrarca and Seneca are on their lips; they read *Palmeirim* and quote romances of chivalry and Spanish *romances* glibly. Indeed, the chief interest of these artificial plays is the light thrown on the times: the position of women, the bribery of judges and lawyers, the aping of foreign manners, the mixed styles of architecture. Like Prestes, Jeronimo Ribeiro, perhaps a brother of Chiado, was born apparently at Torres Novas. Only one of his plays was published: the *Auto do Fisico,* written in the last third of the sixteenth century. It has some farcical Vicentian scenes, the inevitable hits against the doctors and lawyers—the *moço* dresses up as a *doutor* to deceive a simple fisherman from Alfama." (Aubrey Bell.)

PRIMEIRA

PARTE DOS AVTOS E COMEDIAS PORTVGVESAS

feitas por Antonio Preſtes, & por Luis de Camões, & por outros Autores Portugueſes, cujos nomes vão nos principios de ſuas obras. Agora nouamente juntas & emendadas neſta primeira impreſsão, por Afonſo Lopez, moço da Capella de ſua Mageſtade, & a ſua cuſta.

¶ Impreſſas com licença & priuilegio Real.

¶ Por Andres Lobato Impreſſor de Liuros.
Anno M. D. Lxxxvij.

SEE ITEM NO. 41.

42. CAMOENS: *LUSIADS, 1572.*

OS LUSIADAS DE LUIS DE CAMOES. COM PRIVILEGIO REAL.

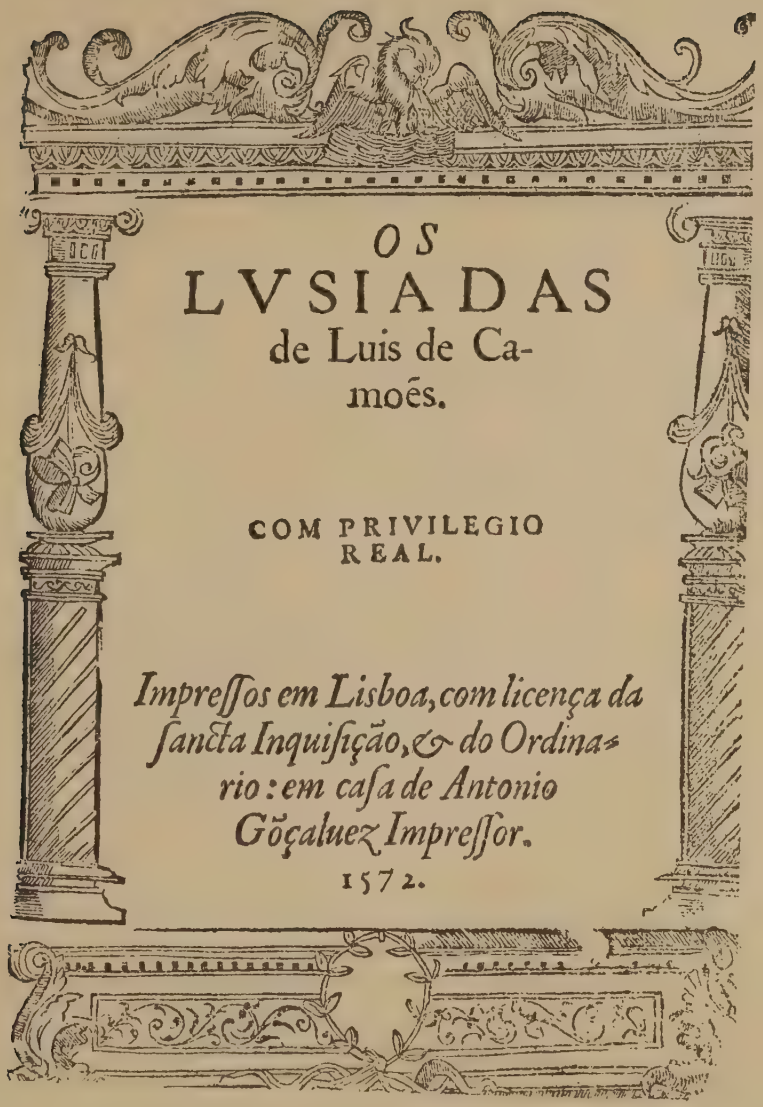
First Edition. Second Issue. Title, within finely engraved border, with the pelican's head turned to the right. 8vo. Bound by Sangorski and Sutcliffe in full morocco, gilt lines and gilt fleurons on sides, gilt panel back, inside dentelles, g.e.

LISBON, COM LICENÇA DA SANCTA INQUISIÇÃO, & DO ORDINARIO: EM CASA DE ANTONIO GONÇALVEZ IMPRESSOR, 1572.

(*See Illustration opposite.*)

£275

Luis de Camoens, the most celebrated Portuguese poet, styled "the Prince of Portuguese Lyric Writers," was born in Lisbon circa 1525. He belonged to a noble but poor family, and in his early youth conceived a great passion for one of the great ladies of the Court, Catherine d'Atäide, which led to his banishment to Santarem. In despair, he became a soldier and fought in Africa, losing an eye during an engagement at Ceuta. Receiving no encouragement from his own country, he left for India in 1553, spent some time at Goa, and was banished to Macao for his temerity in writing a satirical poem against the Viceroy. During his exile, however, he composed the poem which has immortalised his name. The "Lusiadas" (derived from Lusitania, Portugal's ancient name) sing of the glorious deeds of the Portuguese, the exploits of Vasco da Gama, etc.



OS
LVSIADAS
de Luis de Ca-
moẽs.

COM PRIVILEGIO
REAL.

Impreſſos em Lisboa, com licença da
ſancta Inquiſição, & do Ordina-
rio: em caſa de Antonio
Gõçaluez Impreſſor.
1572.

SEE ITEM NO. 42.

43. CARLYLE (THOMAS): *AUTOGRAPH LETTERS, 1834-72.*

THIRTY AUTOGRAPH LETTERS SIGNED AND ONE LETTER SIGNED TO LEIGH HUNT, J. H. STIRLING, CHRISTIAN BUNSEN, JAMES BALLANTYNE, G. L. CRAIK, MRS. SARAH AUSTIN, JOHN CHAPMAN, ALEX. GILCHRIST, SIR GEO. SINCLAIR, AND OTHERS.

84 pages, 12mo, 8vo and 4to. 1834-1872.

Together with:

AUTOGRAPH VERSE SIGNED.

1 page, oblong 8vo. 19th December, 1859.

ALSO FIVE AUTOGRAPH LETTERS SIGNED OF JANE WELSH CARLYLE TO MISS L. DOUGLAS, MRS. MACKENZIE AND MRS. GILCHRIST.

16 pages, 4to and 8vo. 1855-1861.

(*See Illustration opposite.*)

£200

A very fine series of letters in which Carlyle refers to his removal to Cheyne Row, Chelsea; mentions his "Past and Present;" discusses Gilchrist's suggestion of dating the pages of his "French Revolution;" and an edition of his works by Chapman and Hall. He mentions the presentation copies of Frederick the Great; relates to his Irish tour with great humour; criticises Guizot's book on the English Civil War; (translated by Mrs. Austin); refers to Eliza B. Lee's "Life of Jean Paul Richter;" advises John Ballantyne not to continue to write poetry, and mentions his own candidature for Professorship of Moral Philosophy.

Extracts from Thomas Carlyle's Letters read:—

"Accept many thanks for your kind and wise word about my poor questionable *Berserk of a Book!* You answer with calm light and recognition where there is, along with the insight and veracity, so much wrath and smoke. It is a clear reflex of my meaning from a most friendly intelligence; a far worthier response than I could look for in such a case. Many thanks to you; and may the Supreme Powers turn many a thing, both in England and in Deutschland to better issue than we have cause to dread at present." Etc.

". . . All *Rhyme* everywhere is considered as a questionable business by our Publishers. And, indeed, tho' *Poetry* can properly never go out, yet versified poetry is in these times justly held in suspicion. . . ." Etc.

". . . M. Guizot's notions on the English Revolution are not quite mine, in several important respects; but so serious, well-instructed and prominent a man is emphatically worth hearing on any subject that is so vital to him. . . .

"A grave earnest man, full of iron resolution, and of a kind of cold stoical dignity which I am not insensible to, seeking his way thro' the Chaos that has come upon us . . . this is interesting to me. But it seems to me he looks at our English affairs, after all his study with unalterable French eyes. . . . On the whole, our English Puritans did believe in God and Jesus Christ and Eternal Justice not merely in the *Tradition* of God and Jean Jacques and Progress of the Species and finally in *Parliamentary Majorities;* which really makes all the difference in the world. So that often I could say, with all my admiration of M. Guizot's clear precise insight and felicitous deliverance of the same, 'Alas, here again is the Tragedy of Hamlet with the part of H^{t}. omitted by particular desire!'" Etc., etc.

-ke, could not hope to be infallible; and, in the
hands of the Public, they would not be reversible,
capable of rectifying themselves in the long run.
What is to be got from Societies of that kind, in
the present epoch of the world, may be seen
from many instances: Society for the Diffusion
of useful Knowledge, to go no farther; let us
look at that; and despair of Societies at pres-
-ent. "Societies" in fact are a kind of machines
for doing what is not mechanical, what
cannot be done by machinery at all; wind-
-mills laboriously built up to grind — let us
say Sunbeams or some other entirely unground-
-able substance; they do not accordingly grind it;
they produce nothing but puff, Prime-ministers,
Newspaper-puffery, under various figures — wind.

For yourself, my dear Sir, if you are, as
I suppose likely, a young literary man strug-
-gling towards the accomplishment of something good
and manful, I will bid you in brief accomplish
it, and lay it down silently in this all-em-
-bracing universe, with the pure faith that if it
is good the universe will not reject it but
accept it. Neither are the difficulties one straw
under which, wholly obstructive; very far from that;
they have their most precious indispensable uses,
and have practised us while seeming only to ob-
-struct: believe that you will find it so one
day. Poverty itself, whatever the gross mass of the
word may threaten of ill, is by no manner of
means a very great or the chief evil a man
has to struggle under; many, in these days, if we
gave me a true man to bred up, with the
heart of a man in him, I should say rather,
Let him be poor! This I believe to be decidedly
true. — Courage!

With many good wishes and hopes
Yours very truly
T. Carlyle

SEE ITEM NO. 43.

" . . . This is certainly a very good idea that of dating every page of the F. Rn. do it by all means if you like, only I fear you will find it a trouble beyond what you are aware." Etc.

" . . . I called at Chapman's the other day; find they have got in sheets and otherwise, a complete Copy of the Books to be printed; I spoke of you to the younger Chapman . . . and settled that you were to call and get possession when you liked. . . . The French Revolution leads off; Mr. Chapman can show you in what series the others are to follow. It will be very obliging if you can spare time for an accurate reading of the Fr. Rn. any errors that are palpable, correct as you go on; anything that is dubious if you wd. be so kind as mark it and shew it to me. You will then spare me a great deal of time and trouble." Etc.

The following are extracts from the Letters of Mrs. Jane Welsh Carlyle:—

" . . . like a bad sixpence, I always turn up. If I do not turn up on Friday, comfort yourself by thinking that nothing has prevented me, except death or a bad headache. And tell so to a certain young lady of genius, who will probably enquire for me at your house on Saturday, giving her name Geraldine Jewsbury, whereupon she will infallibly go away 'heavy and displeased,' my poor Geraldine, pray that she and all of you may not be subjected to such a disappointment." Etc.

" I should have answered your kind note by return of post, had not my husband proposed to carry his own message yesterday. But this, like many other of his 'best laid schemes,' was not destined to take effect. . . ." Etc.

" I was glad and thankful to get your letter this morning. I knew thro' the nurse that the little Boy was going on favourably, but I needed some token from yourself that you were not dwelling quite shut up within the black circle of your own great sorrow, without a thought of any thing beyond it, or any of us who care for you, and sympathize with you so sincerely. It is a strange thing to say, but I was glad when I heard your little Boy had taken the fever, and that you had gone off to him! I felt sure perhaps because so much had been taken from you already—that he would be spared; and in the meantime the anxiety on his account would recall you in a sense to what you had still left—to lose! " Etc.

44. CAXTON (WILLIAM): *MYRROUR OF THE WORLD, 1482.*

THE MYRROUR OF THE WORLD OR THYMAGE OF THE SAME.

(Translated from the French of Vincent de Beauvais by William Caxton.)

Gothic Letter, with a remarkable series of 27 woodcuts, and Caxton's large device on final leaf. Small folio. Bound by Rivière in full crushed levant morocco extra, blind tooled on sides, gilt edges.

PRINTED IN THE ABBEY OF WESTMINSTER BY WILLIAM CAXTON (ABOUT 1482).

(*See Illustration overleaf.*)

£950

THIS IS ONE OF THE MOST IMPORTANT BOOKS TRANSLATED AND PRINTED BY CAXTON.

Caxton printed two editions, both without date, of which the above is the second.

Blades, in his *Life of Caxton,* and followed by some of the later Biographers, assigns the date of this edition to 1490, but Dibdin states that it was printed towards the end of 1481 or beginning of 1482, and in his *'Bibliotheca Spenceriana'* puts it at 1481.

This Second Edition is much rarer than the first, for there are only 19 copies known (perfect and imperfect), against 33 copies of the First Edition. Of these 19 copies, only 8 are perfect, all of which are in Public Libraries. The other ten copies are more or less defective, some being represented by fragments only, and even these are almost all in Public Libraries.

Our copy has the first three leaves in admirable facsimile, and there are some repairs (with some facsimiling) on some other leaves, and some blank margins renewed. It is however a very fine and sound copy, in a remarkable state of preservation.

The Myrrour of the World is noteworthy as being the first book printed in England to contain woodcut illustrations. These are of two kinds. The first consists of little pictures, rudely designed and coarsely cut, of masters engaged in teaching their pupils various sciences, or of single figures engaged in scientific pursuits. These are original and introduced by Caxton. The second series are diagrams more or less carefully copied from the MSS.

In Caxton's interesting Epilogue he informs us that the work was executed " at the request, and desire, cost and dispense of the honourable and worshipful man, Hugh Bryce Citizen and Alderman of London "; unto the puissant, noble, and virtuous Lord, his Lord Hastings "; chamberlain to the King, and Lieutenant of the town of Calais. The conclusion is, in part, thus:

> " And yf ther be faulte in mesuryng of the firmament, Sonne, Mone, or of therthe, or in ony other mervaylles herin conteyned, I beseche you not tarette the defaulte in me, but in hym that made my copye, whiche book I began first to translate the second day of Janyuer the yere of our lord. M.CCCC.lxxx. And fynysshyd the viii day of Marche the same yere, and the xxi yere of the Regne of the most Crysten kynge, kynge Edward the fourthe, under the Shadowe of whos noble proteccion I have emprysed & fynyssyd this sayd lytil werke and boke," Etc.

The work forms an encyclopaedia of the knowledge of Caxton's day, some of the Chapters being as follows:—

> Wherefore God made and created the world.
> Wherefore and how the vii Arts liberal were found, and of their order.
> Of three manner of people, and how clergy came first into France.

And firſt it speaketh of grammar.
After of logic.
And after of rhetoric.
And after of ars metrike, and whereof it proceedeth.
After of geometry.
After of music.
And then of astronomy.
And after it speaketh of nature, how she worketh, and what she is.
Of the form of firmament.
How the four elements be set.
How the earth holdeth him right in the middle of the world.
What the roundness of the earth is.
Wherefore God made the world round.
Of the moving of the heaven and of the vii planets, and of the littleness of the earth unto regard of heaven.
What part of the earth may be inhabited.
After it speaketh of Paradise Terreſtre, and his four floods.
Of the regions of Ind, and of things found there.
Of the diversities being in the land of Ind.
Of the serpents and of the beaſts of Ind.
Of the precious ſtones, and of the great virtue which grow in the royame of Ind.
Of the lands and countries of Ind.
Of the fishes that be found in Ind.
Of the trees that be in Ind, and of their fruit.
Of Europe, and of his countries.
Of Africa, and his regions and countries.
Of divers isles of the sea.
Of the diversities that be in Europe and Africa.
Of the manner and condition of beaſts of the same countries.
Of the manner of birds of the same countries.
Of the diversities of some common things.
To know where hell is set, and what it is.
How the water runneth by the earth.
How the fresh water and salt, hot and poisonned, sourd.
Of divers fountains that sourd in the earth.
Wherefore and why the earth cleaveth and openeth.
How the water of the sea becometh salt.
Of the air, and his nature.
How clouds, hails, tempeſts, thunders, lightnings, and light come commonly.
Of the froſts and snows.
Of hail and tempeſts.
Of light, lightning and thunder.
For to know how the winds grow.
Here is declared why money was made. Etc., etc.

The fir: rſt of the vij ſcie: ces is gra: mayre / of whiche for ỹ tyme that is nowe. is not knowen the fourth parte wythout wo hiche ſcience ſyngerly alle other ſciences in eſpecial ſey of lytyl recommẽ: dacion by cauſe wythout gramayre ther may none prouf: fyte. For gramayre is the fondement and the begynnynge of clergye. & it is the yate by the whiche in thenfancye is be gonne & in contynnyng men come and attayne to ſapience of clergye. this is the ſcience to fourme the ſpeche be it in la tyn frenſhe or engliſſh or in ony other langage ỹ mẽ ſpeke wyth. & who that coude all gramayre he couthe make & conſ: true eueri worde. and prouue it by exemple god made the worlde by worde/ & the word is to ỹ world ſentence

¶ Here fo: lowyth of lo gyke ca. viij

The ſe: conde ſci ence is logike whiche is called dyale tyque This ſcience proüeth the. pro. and the. contra/ That is to ſaye the verye or trouthe/ & oth:r wyſe/ And it proueth wherby ſhal be knowen the trewe fro the fals/ & the good fro the euyll. So verily that for the good was created heuen & maad. & on the contrarye wyſe for the euyl was helle maad & eſta: bliſſhyd whiche is horryble ſtynkyng & redoubtable /

¶ Hier ſpeketh of Rethorique. Capitulo/ ix.

The ther de of the viij. ſciẽces is called rethory que whiche cõ teineth in ſub ſtance / right: wyſnes Ray: ſon and ordy: naũce of wor des / & ought not to be hol : den for folye/ For the droytes and lawes by whiche the Ju: gemets be made and that by rayſon and after right ſey kept and mayntened in the court of kynges of prynces & of barons come and procede of rethorique/ Of this ſcience were extrayt and drawen the lawes and decrees whiche by nede ſerue in alle cauſes / and in all rightes and droytes / Who well knewe the ſcience of rethorique. he ſhold knowe the right and the wronge/ For to doo wronge to another who ſo doth it/ is loſte and dampned/ and for to doo right & reſon to euery man. he is ſaued and geteth the loue of god his creatour /

¶ Here folowyth arſmetryque & whewſ it procedeth/ ca/x:

SEE ITEM NO. 44.

45. CERVANTES: *DON QUIXOTE.* BOTH PARTS. *1605-1615.*

DON QUIXOTE. EL INGENIOSO HIDALGO DON QUIXOTE DE LA MANCHA COMPUESTO POR MIGUEL DE CERVANTES SAAVEDRA. DIRIGIDO AL DUQUE DE BEJAR, MARQUES DE GIBRALEON, CONDE DE BENALCAÇAR Y BAÑARES, VIZCONDE DE LA PUEBLA DE ALCOZER, SEÑOR DE LAS VILLAS DE CAPILLA, CURIEL Y BURGUILLOS.

MADRID, JUAN DE LA CUESTA, 1605.

Together with:

SEGUNDA PARTE DEL INGENIOSO CAVALLERO DON QUIXOTE DE LA MANCHA, POR MIGUEL DE CERVANTES SAAVEDRA, AUTOR DE SU PRIMERA PARTE.

With woodcut device on title.

MADRID, JUAN DE LA CUESTA, 1615.

The Extremely Rare First Edition and First Issue of each Part. 2 vols., small 4to, seventeenth century calf binding.

1605-1615.

(*See Illustrations opposite.*)

£3800

Note to Part I.—Rius (*No. 1*), only knew of 8 extant copies of Part I, including the copies in the British Museum; Bibliothèque Nationale, Paris; Biblioteca Nacional, Madrid; Royal Spanish Academy, Madrid; a defective copy in the Library of Congress, Washington, and 3 in Spanish libraries.

For two centuries this *editio princeps* had been unknown to collectors, who had confused it with the fourth, which had been accepted unhesitatingly as the first edition. Apart from the two piratical editions published by Jorge Rodriguez and Pedro Craesbeeck in Lisbon in 1605 before Juan de la Cuesta secured his publishing licence for Portugal, all the editions printed for a period of over two hundred years followed the text of the fourth edition; the few existing copies of the *editio princeps* had disappeared! Towards the end of the eighteenth century, however, one of these bibliographical gems came under the notice of Bowle, an Englishman, who recorded the existence of the two editions published in the same year [1605]; and, according to Rius, in 1819 Navarrete examined and collated both editions; "but, curiously enough, committed the error of regarding the known edition as the first, and the newcomer as the second."

It was Don Vicente Salva who finally established the right "precedence" of these editions in 1829, by noting the typographical variations of the title-pages and, above all, the fact that the licence reprinted in the fourth edition, held the privilege for Portugal, which had been lacking in the first.

There are few books which have had so many vicissitudes as this; its sensational popularity, which tempted unauthorized printers to produce the text not altogether as the author intended; the fierce competition amongst publishers in its first year of publication; the futile corrections, and its mutiliation at the hands of the Inquisition; all the vicissitudes of the book itself consort well with the vicissitudes of the immortal hero himself, whose undying humour has survived the literary fashion of every age.

Note to Part II.—Rius (*No. 12*), only knew of 4 extant copies. The title-page of our copy of Part II has a few slight repairs.

EL INGENIOSO HIDALGO DON QVIXOTE DE LA MANCHA,

Compueſto por Miguel de Cerùantes Saauedra.

DIRIGIDO AL DVQVE DE BEIAR, Marques de Gibraleon, Conde de Benalcaçar, y Bañares, Vizconde de la Puebla de Alcozer, Señor de las villas de Capilla, Curiel, y Burguillos.

Año, 1605.

CON PRIVILEGIO,
EN MADRID, Por Iuan de la Cueſta.

Vendeſe en caſa de Franciſco de Robles, librero del Rey nro ſeñor.

SEGVNDA PARTE DEL INGENIOSO CAVALLERO DON QVIXOTE DE LA MANCHA.

Por Miguel de Cerùantes Saauedra, autor de ſu primera parte.

Dirigida a don Pedro Fernandez de Caſtro, Conde de Lemos, de Andrade, y de Villalua, Marques de Sarria, Gentilhombre de la Camara de ſu Mageſtad, Comendador de la Encomienda de Peñafiel, y la Zarça de la Orden de Alcantara, Virrey, Gouernador, y Capitan General del Reyno de Napoles, y Preſidente del ſupremo Conſejo de Italia.

Año 1615

CON PRIVILEGIO.

En Madrid, *Por Iuan de la Cueſta.*

vendeſe en caſa de Franciſco de Robles, librero del Rey N.S.

SEE ITEM NO. 45.

THE CELEBRATED ODE TO CHARLOTTE CORDAY BY ANDRÉ CHENIER

THE MOST FAMOUS ODE OF THE REVOLUTION

46. CHENIER (ANDRE): *MANUSCRIPT ODE, 1793.*

AUTOGRAPH MANUSCRIPT OF THE CELEBRATED ODE,
"A MARIE ANNE CHARLOTTE CORDAY."

Consisting of 13 verses of 6 lines each, on 2½ pp., 8vo.

(JULY, 1793.)

(*See Illustration opposite.*)

£275

A very fine autograph manuscript of *the most celebrated poem of the French Revolutionary period,* written to the memory of Charlotte Corday, who murdered Marat, in his bath, 13th July, 1793.

In 1787 Chénier was sent to England as secretary of legation. In 1790 he returned to Paris, where he first supported the Revolution, but afterwards offended Robespierre, by his writings. He was imprisoned, and after six months was executed, 25th July, 1794.

The poem commences:—

"Quoi! Tandis que partout, ou sincères ou feintes,
Des laches, des pervers, les larmes et les plaintes
Consacrent leur Marat parmi les immortels;
Et que, prêtre orgueilleux de cette idole vile,
Des fanges du Parnasse un impudent reptile,
Vomit un hymne infame au pied de ses autels;

La vérité se tait! dans sa bouche glacée,
Des liens de la peur sa langue embarrassée
Dérobe un juste hommage aux exploits glorieux!
Vivre est-il donc si doux! de quel prix est la vie,
Quand, sous un joug honteux la pensée asservie,
Tremblante, au fond du coeur se cache à tous les yeux!

. . . . . .

La vertu seule est libre. Honeur de notre histoire,
Notre immortel opprobre y vit avec ta gloire.
Seule tu fus un homme, et vengeas les humains,
Et nous, Eunuques vils, troupeau lache et sans âme,
Nous savons répéter quelque plaintes de femme,
Mais le fer peserait à nos débiles mains." Etc.

Ode XI

à Marie-Anne Charlotte Corday,

~~Décapitée à Paris, [illegible]~~

quoi ! tandis que partout, ou sinceres ou feintes,
des lâches, des pervers, les larmes et les plaintes
consacrent leurs Marats parmi les immortels ;
et que, prêtre orgueilleux de cette idole vile,
des fanges du Parnasse un impudent reptile
vomit un hymne infame au pied de leurs autels ;
la vérité se tait ! dans sa bouche glacée,
des liens de la peur sa langue embarrassée
dérobe un juste hommage aux exploits glorieux !
vivre est-il donc si doux ! de quel prix est la vie,
quand, sous un joug honteux la pensée asservie,
tremblante, au fond du cœur se cache à tous les yeux !

non, non, je ne veux point t'honorer en silence,
toi qui dus par ta mort ressusciter la France,
et dévouas tes jours à punir des forfaits.
le glaive arma ton bras, fille grande et sublime,
pour faire honte aux Dieux, pour réparer leur crime,
quand d'un homme à ce monstre ils donnerent les traits.

le noir serpent, sorti de sa caverne impure,
a donc vu rompre enfin sous ta main ferme et sûre
le venimeux tissu de ses jours abhorrés !
aux entrailles du tigre, à ses deux homicides,
tu viens redemander et les membres livides,
et le sang des humains, qu'il avait dévorés !

son œil mourant te vit, en ta superbe joye,
féliciter tes bras, et contempler ta proye.
ton regard lui disait : „va, tyran furieux,
„va, cours frayer la route aux tyrans tes complices.
„te baigner dans le sang fut tes seules délices ;
„baigne-toi dans le tien, et reconnais des Dieux."

SEE ITEM NO. 46.

WITH THE SUPPLEMENT

47. CHESTERFIELD (EARL OF): *LETTERS TO HIS SON, 1774.*

LETTERS WRITTEN BY THE LATE RIGHT HONOURABLE PHILIP DORMER STANHOPE, EARL OF CHESTERFIELD, TO HIS SON, PHILIP STANHOPE. TOGETHER WITH SEVERAL OTHER PIECES ON VARIOUS SUBJECTS. PUBLISHED BY MRS EUGENIA STANHOPE, FROM THE ORIGINALS NOW IN HER POSSESSION.

Illustrated with portrait of Earl of Chesterfield. First Edition. With the Errata slip. 2 vols., 4to. Fine copy in contemporary calf.

LONDON, PRINTED FOR J. DODSLEY, 1774.

Together with:

SUPPLEMENT TO THE LETTERS WRITTEN BY THE LATE RIGHT HONOURABLE PHILIP DORMER STANHOPE, EARL OF CHESTERFIELD, TO HIS SON, PHILIP STANHOPE.

4to, contemporary half calf.

LONDON, PRINTED FOR J. DODSLEY, 1787.

Together 3 vols., 4to. LONDON, 1774-1787.

(*See Illustration opposite.*)

£68 10s

THE SUPPLEMENT IS EVEN RARER THAN THE BOOK ITSELF.

LETTERS

WRITTEN BY

THE LATE RIGHT HONOURABLE

PHILIP DORMER STANHOPE,

EARL OF CHESTERFIELD,

TO

HIS SON,

PHILIP STANHOPE, Esq;

LATE ENVOY EXTRAORDINARY AT THE COURT OF DRESDEN:

TOGETHER WITH

SEVERAL OTHER PIECES

ON VARIOUS SUBJECTS.

PUBLISHED BY

Mrs. EUGENIA STANHOPE,

FROM THE ORIGINALS NOW IN HER POSSESSION.

IN TWO VOLUMES.

VOL. I.

LONDON:

Printed for J. DODSLEY in PALL-MALL.

M.DCC.LXXIV

SEE ITEM NO. 47.

48. [CHINA.] GASPAR DA CRUZ: *TRACTADO, 1569-70.*

TRACTADO EM QUE SE CONTAM MUITO POR ESTENSO AS COUSAS DA CHINA, CON SUAS PARTICULARIDADES, & ASSI DO REYNO D'ORMUZ. COMPOSTO POR EL R. PADRE FREY GASPAR DA CRUZ DA ORDEN DE SAM DOMINGOS. DIRIGIDO AO MUITO PODEROSO REY DOM SEBASTIAM NOSSO SEÑOR.

Woodcut border and Coat-of-Arms on title. Printed in Gothic Letter. Small 4to, full levant morocco, inside dentelles, g. e.

EVORA, ANDRE DE BURGOS, 1569-70.

(*See Illustration opposite.*)

£125

Anselmo, *Bibliografia das obras impressas em Portugal no seculo XVI* (*No. 399*), was only able to trace two libraries (both in Portugal, viz., the National Library, Lisbon, and the Ajuda library) as possessing copies of this very rare book. To these libraries must now be added the British Museum and the copy in King Manuel's collection. This book will be fully illustrated and described by H.M. King Manuel in his "*Catalogue of Early Portuguese Books in the Library of H.M. King Manuel*" (London, Maggs Bros., 1928).

Father Gaspar da Cruz, a native of Evora, Portugal, was a Dominican Missionary. In 1548 he sailed with twelve companions for India, under the leadership of Diogo Bermudes. After some years of missionary work in the Portuguese Settlements in India, he left for China in 1556, being the first Missionary to preach the Christian religion there. He also passed several years in the Kingdom of Ormuz. Returning to Portugal in 1569, he died at Setubal the following year, after writing this present work, one of the earliest and most authoritative works on China we possess.

Tractado em que se

cõtam muito por estẽso as cousas da China, cõ suas particularidades, assi do reyno Dormuz cõposto por el. R. padre frey Gaspar da Cruz da ordẽ de sam Domingos.

Dirigido ao muito poderoso Rey dom Sebastiam nosso señor.

Impresso com licença. 1569.

SEE ITEM NO. 48.

49. [CHINA.] *DESCRIPTION OF ABORIGINES, Circa 1820.*

YUN-NÃN YING-CHÍ MIÃO MÃN T'UCH'EK.

Description (in Chinese), and survey of the District in which the *Miao* and *Man* Aborigines live in the Province of Yunnan.

Exquisitely written Chinese manuscript, in the hing-shu style of writing, being the detailed Report of a high military Governor of Yunnan. Containing 67 beautifully executed and coloured pictures of the aboriginal inhabitants, the Miâo-tze, Man, P'ok-i, and Laos peoples, their peculiar costumes and dress, weapons, implements and customs; 38 double-page coloured drawings and plans of localities, military positions and fortifications, road maps, etc., etc.

(CHINA, EARLY XIX CENTURY.)

(*See Illustration opposite.*)

£85

Very little has so far been written on the very interesting aborigines of Southern China, by European scholars. Cf. Cordier, *Bibliographie Chinoise*, pp. 359-374, 3069-74.

This manuscript was brought from Peking by Prof. Courant.

The text of the descriptive matter opposite the pictures of the aborigines has been translated into English on slips of paper by a native linguist and inserted in its proper place.

按猺人一種居於府屬東安永平二里近交邊界其性和平男婦讀書識字多習紡織服尚青色婚用媒禮喪以棺殮春日刀耕火種秋收粮賦不納惟好遊獵如遇猛獸群相踊躍而追捕焉

SEE ITEM NO. 49.

on. De las missas et oraciones que los freiles han de dezir por los freiles defuntos et por los otros familiares que con ellos morauen. Capitulo .xxix.

Quando algũ freile muriere dos otros freires lo supiere: cada sacerdote diga por su anima tres missas. et dq̃ no fuere sacerdote de missa e fue

50. [CHIVALRY.] *ORDER OF SANTIAGO, 1420.*

SPANISH MANUSCRIPT RELATING TO THE FOUNDATION AND RULES OF THE ORDER OF SANTIAGO.

Beautifully written on vellum in large Gothic script, red and black. 150 leaves, small 4to, bound in old tooled Spanish leather with ties; the blind-stamped design consisting of a narrow panel of arabesque framed in four rows of "cable" borders, panelled back.

[SPAIN, CIRCA 1420.]

(See Illustration opposite.)

£210

A remarkable example of unusually large early fifteenth century script. The work is divided into seventy-one chapters, describing the foundation of this religious order of chivalry as a means of ending the continual wars amongst the Christian Kings of Castile, Leon, Portugal, Aragon, etc., by founding an institution through which the rival Christians might beat off the common enemy from Islam. Other chapters in this manuscript give details of the duties, privileges, punishments, rules of service, etc., of the religious Brothers of the Order.

The Order of Santiago was instituted in the Kingdom of Leon, by Ferdinand de Leon, the brother of Don Sancho, in 1170; although a Brotherhood of Santiago Knights, not connected with a religious order, had already existed for some years. The Order of Santiago was further introduced into Castile by Alonso IX, son of Don Sancho, receiving the Papal approbation in 1175. The Order was in due course, sanctioned by Pope Alexander III, for the purpose of exterminating the Moslem, who, seeing the many Christian Spanish monarchs engaged in fierce wars with one another, sought to benefit from the general confusion. The masters and knights of the Order, wearing the habit as of a religious Order, preserved their right to take an active part in the crusade, and therefore took as the insignia for their banners and standards, the Sign of the Cross.

The Convent of the Order of Santiago was situated at Caceres, and was active against the Moors of Estremadura; coming into conflict with them later at La Mancha and Cuenca, and wresting many lands from the infidels. Subsequently, the knights of the Order played an important part in the history of the conquest of Cordova, Seville, Jaen, Granada, and other Moorish strongholds.

51. [CHIVALRY.] CAOURSIN (GUILLAUME): *FONDEMENT, 1493.*

FONDEMENT DE L'ORDRE DE CHEVALERIE DE SAINT JEAN DE JÉRUSALEM.

Gothic Letter, 36 long lines and headline to a full page. The first page enclosed by a woodcut border composed of several pieces: the top and side pieces contain scenes from the life of Christ, grotesques, etc., the bottom panel bears the Arms of the Grand Master of the Order, Pierre d'Aubusson. Some fine ornamental woodcut initials, white on black ground, also black Lombards. Initial-strokes supplied in yellow. Folio. Fifteenth century Parisian binding of wooden boards covered with stamped leather, the sides decorated with a border filled with round and lozenge-shaped stamps containing rosettes and fleur-de-lys enclosing five vertical compartments stamped with hearts pierced by arrows, arabesques, and floral sprays. (One cover rubbed, and a corner of the other cover has the leather worn away.)

[PARIS, PIERRE LE ROUGE, C. 1493.]

(*See Illustration opposite.*)

£315

Not in Hain. Copiner 1437 = Copinger 1438. Pellechet 3221. Reichling IV, p. 168. Proctor 8819. H. Monceaux, Les Le Rouge de Chablis, II, p. 273-276. Claudin II, p. 62-63.

This is the French translation of the *Statutes of the Knights of Rhodes,* compiled by Guillaume Caoursin in Latin, in 1489.

The volume commences with a Latin letter by the General Master of the Order, Pierre d'Aubusson, dated 5 August, 1493, promulgating the French translation of the *Stabilimenta,* then follows a bull of Pope Innocent VIII, dated 4 July, 1492, approving the translation, and finally the table of the statutes.

At the end is bound a manuscript of 16 pages, being an act of the Official of Lyons giving notice of a bull of Nicholas V relating to the Knights of Rhodes; this act, collated by the notary Jacques Talon, de Château Thierry, and signed by him, before witnesses, is dated 25 October, 1497.

On the first vellum fly-leaf are painted the Coats-of-Arms of two Knights of Rhodes: the first shield is gules with cross argent (Savoy?); the second is quartered: 1st and 4th, vairy azure and argent; 2nd and 3rd, gules.

Our copy is in beautiful condition. The Arms of Pierre d'Aubusson, on the first page have been illuminated, and the whole work has been faintly ruled by some early hand.

No copy in U.S.A. (according to Census).

Exordium in volumen stabilimẽtoꝝ Rhodiorũ multũ sacri ordinis hospitalis sãcti iohãnis iherosolimitani.

FRater petrus daubusson miseratione diuina sacro sancte romane ecclesie sancti adriani diaconus cardinalis ac sacre domꝰ hospitalis sancti iohãnis iherosolimitani magister humilis pauperũqꝫ iesu christi custos Et nos baulliui priores preceptores et fratres capituluꝫ generale celebrantes Omnibus et singulis venerabilibꝰ bailliis prioribus preceptoribꝰ et fratribꝰ ordinis nostri vbilibet cõstitutis presentibus et futuris Salutẽ et vere beatitudinis assequutionẽ Que honorem dei decus ordinis et directionem religiosorũ nostrorũ cõcernere dignoscuntur decentissimũ censeri debet cõmunicari et ad noticiam deducere Verũ quia variis vernaculis linguis cõmilitones nostri ꝓ genitalis soli more vtuntur nec latine familiares existunt veruꝫ milicie pro christi nomine sancto exercitio intẽti sunt Necessum fuit volumen stabilimentorũ lingua latina editũ in vernaculam linguã vertere in quoꝝ interpretatione nil dissonũ variũ et mutatũ existit sed ex originalibꝰ apostolicis litteris vera persistente sententia sumptũ et collationatũ vt quilibet particeps legũ municipaliũ et consuetudinũ efficiatur Studeãt igitur fratres nostri his vti ⁊ rectã viam amplecti Notum itaqꝫ serie presentiũ auctoritate capitulari functi facimus qualiter huiusmodi stabilimentoꝝ volumen in gallicanã linguam versum ex apostolicis litteris sumptũ ⁊ per nostrũ

After the deth of Chadwe reigned xxxvij kings
ech after other whose names with here re
hersid. The first kynge of xxxvij kynges me
called Gorbodia and he reigned xij yeer Morgan
reigned v yeer Eutbiguine iij yeer Paulin iij
yeer Rohuto xj yeer Dolthen xxij yeer Kitell
xx yeer Powep v yeer Cheteyn xxij yeer Cad
xxj yeer Sulliene xxvij yeer Eland xx yeer
Andrathe xxij yeer Merguy ij yeer Elud v yer
Eldunyn xx yeer Clotey xxj yeer Cnuthynd
xxj yeer Merian ij yeer Bledistis v yeer
Coyll j yeer Gen v yeer Derfill and kyng Bled
xxj yeer Drabercth xj yeer Archmall xxvij ye
Croll xxx yeer Redyuth xxxij yer Hether
xj yeer Humpret ij yeer Carpor xij yeer Dy
Neill v yeer Dunmel xxxvij yeer Rele v yea
Elu ij monethis and pis Elu hadde v sones
hid Cassibelan and Tenuan

After pe deth of Elu reigned hid his sone
and he loued moie to duelle at Uestmine
thanne in eny othir place of pe lond Wherfor
pe name peof Mas lost and Mas pe callid
hidelay but yet name is chaunged porouth
pe name of lettres and nolv is callid londow
And pis hid made in yat Cite a fair yatte yat
is yet callid hidgate after his name And

Cxvij yeer

Cxiij yeer

Ludgate

52. CHRONICLE OF ENGLAND. *ENGLISH MANUSCRIPT, 1461.*

CHRONICLE OF ENGLAND, FROM THE TIME OF BRUT TO THE ASCENT OF EDWARD IV TO THE THRONE.

Manuscript in English, written in a clear, medium-sized Gothic hand of the fifteenth century on 214 leaves of vellum, with 26 lines to a full page. The first page enclosed by an illuminated border, and a fine initial in gold and colours with marginal elaborations stands at the beginning of each of the first 149 chapters. Chapter-headings in red. Paragraph-marks and underlines in red. Marginalia.

Folio. Original fifteenth-century binding of wooden boards covered with rough sheepskin (rebacked).

(ENGLAND, CIRCA 1461.)

(*See Illustration opposite.*) £450

Fifteenth-century Manuscript of an important prose chronicle of English history, which is brought down to the year 1461 when Edward IVth began to reign. The Chronicle begins with the story of Albina and her 28 sisters, daughters of a king of Greece; how they were sent adrift in a boat for attempting to murder their husbands and in what manner they discovered Britain and called it Albion; and how they consorted with Incubi and how they bore a race of giants which held the island until the coming of Brut. The first chapter is headed: "How this land was first callid Albion and of whom it hadde yat name and how the geanntez were y gote ye shal here as foloweth afterward Capliu pmu."

This MS. was examined by Sir Frederic Madden, a former keeper of the Manuscripts in the British Museum, who has reported upon it as follows:

"I find that the ground work of the whole is the prose chron. of the Brut. . . The writer of the MS. has abridged the Brut, occasionally altering the phraseology, and introducing now and then additional matter from common sources, as far as the end of Edward the IIId's reign. Up to this date, I have only noticed one addition of any moment, which relates to Bp. Grostete [Grosseteste, Bishop of Lincoln] and gives a new story of his difference with the Pope. *From the beginning of the reign of Richard the Second, to the end of the MS., the matter is more valuable, and I should judge this portion to be well deserving to be printed.*

"The Brut remains as before, the thread of the narrative, but there are large and curious additions, some of which I do not find anywhere else, for instance the conversation between Henry the fourth and the monk relative to the rumour of Richard being alive—the notice of Abp. Arundel's sermon at the castle of Flint—the abjuration etc. of Reginald Pocock of heresy—the Yorkist ballad set upon the gates of Canterbury, etc., etc. Several minor details not in the *Brut,* are probably to be found in Walsingham, Knyghton or others, but as they are here told in *English* they may be considered as forming an *original text.* . . .

"In the margins of the MS., particularly towards the close are several notes in the handwriting of STOWE, who certainly made use of this MS. (but without specifying it) in his annals, and after him . . . it was used by Speed, into whose hands it had fallen.

". . . I am decidedly of the opinion that the latter part of the MS., from Richard II would make an interesting Camden volume. F. Madden."

The MS. is in an excellent state of preservation, except as regards the very end of Edward III's reign and the beginning of Richard II. eight leaves of this part are badly mutilated and one or two leaves appear to be completely missing. We estimate that the MS. was originally composed of 227 leaves (not counting the five blank leaves at the end), of these 214 leaves remain intact. It seems that the MS. is the work of two scribes; a distinct change in the handwriting takes place at the foot of folio 189. The marginal guide-notes, which are in the same handwriting as the body of the MS., are, up to folio 186, in Latin, and beyond, in English. The vellum fly-leaf at the beginning is apparently from a MS. Latin Grammar of the XIVth century.

John Stow, the sixteenth-century historian, was at one time in possession of this MS., as there are several notes in his handwriting, particularly towards the close; he certainly made use of it in his "Annals of England," but without specifying it. The MS. was afterwards used by John Speed, author of "The History of Great Britaine," 1611, into whose hands it had passed. On a strip of paper pasted inside the front cover are seven pen-drawn Arms of early British kings, with an inscription in the handwriting of Speed; "Abstracted out of Speede's Table of Genealogies."

53. CHRONICLE OF ST. ALBANS, 1515.

CHRONICLE OF ST. ALBANS. THE CHRONICLE OF ENGLONDE WITH THE FRUYTE OF TYMES.

The first page containing a large woodcut in compartments; verso of leaf 4 contains 6 woodcut scenes from the Chronicles; together with woodcuts in the text, of Adam and Eve, The Ark, Abraham's Sacrifice, Battle Scenes, etc. On the Verso of Folio CXXVIII. is "Here endeth this present Cronycle of Englonde with the fruyte of tymes," which is followed by "The Descrypcyon of Englonde, Walys, Scotlonde and Irlonde." Black Letter. Folio. Old calf.

ENPRYNTED AT LONDON IN POWLYS CHYRCHE YARDE AT THE WEST DORE OF POWLYS BESYDE MY LORDE OF LONDONS PALAYS BY ME JULYAN NOTARY, IN THE YERE OF OUR LORDE GOD, 1515.

(*See Illustration opposite.*)

£210

(Blank top corner of first four leaves neatly repaired.)

On the verso of Folio XI appears the following:—

"Of Kynge Leyr sone to Bladud and of the answere of his youngeſt doughter, that gracyously waw maryed to the Kynge of Fraunce."

and on Folio XII:—

"How Kynge Leyr was dryven out of his londe through his folke, and how Cordeill his yongeſt doughter helpe hym in his nede." Etc.

This description of King Lear and his daughters occupies about two pages.

. . . . . .

The Chronicle begins with the Creation and continues until the Reign of Edward IV, under the following headings:—

"The Prologue."

"The Hyſtorye of the Holy Patryarkes, and continued to Brute."

"The Seconde Parte of the Kyngdome of Brytaine."

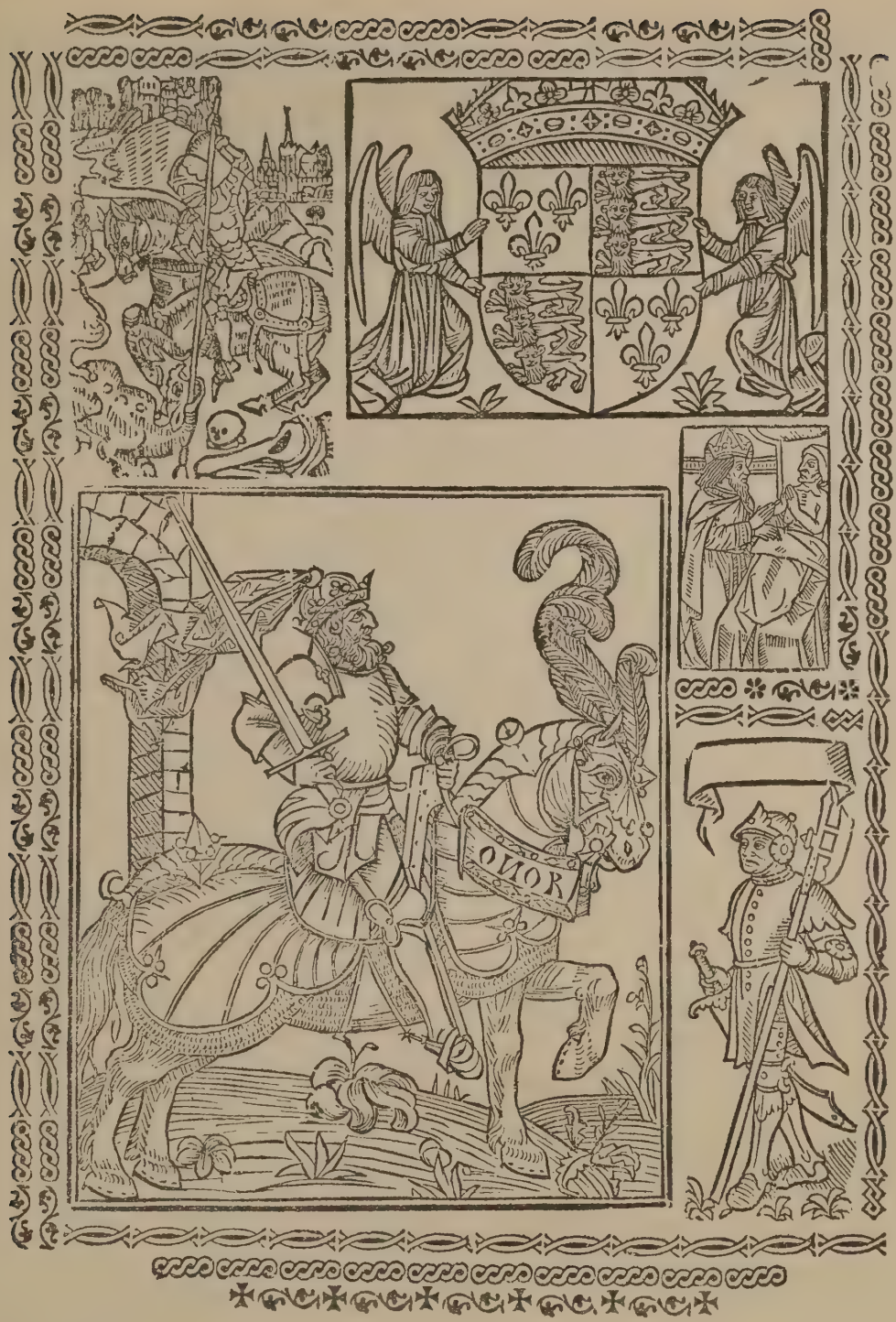
"The Thyrde Parte & contynyed to ye Natyvyte of Cryſte."

"Ye Comynge of the Saxons."

"The Comynge of the Danys."

"The Popes & Emperour and other notable thynges unto our days, that is to saye Kynge Edwardes regne the fourth, the XXIII yere."

"The Descrypcyon of Englonde, Walys, Scotland, & Irlonde."



SEE ITEM NO. 53.

A MAGNIFICENT SPECIMEN OF COBDEN SANDERSON'S OWN BINDING AND ONE OF HIS EARLIEST EXAMPLES

54. [COBDEN SANDERSON BINDING]: *THE GERM, 1850.*

THE GERM: THOUGHTS TOWARDS NATURE, IN POETRY, LITERATURE, AND ART.

The excessively rare first edition, with etchings by Holman Hunt, Madox Brown, and others. 8vo. The 4 Parts Complete, in one volume, with the front and back wrappers preserved.

LONDON: AYLOTT & JONES, 1850.

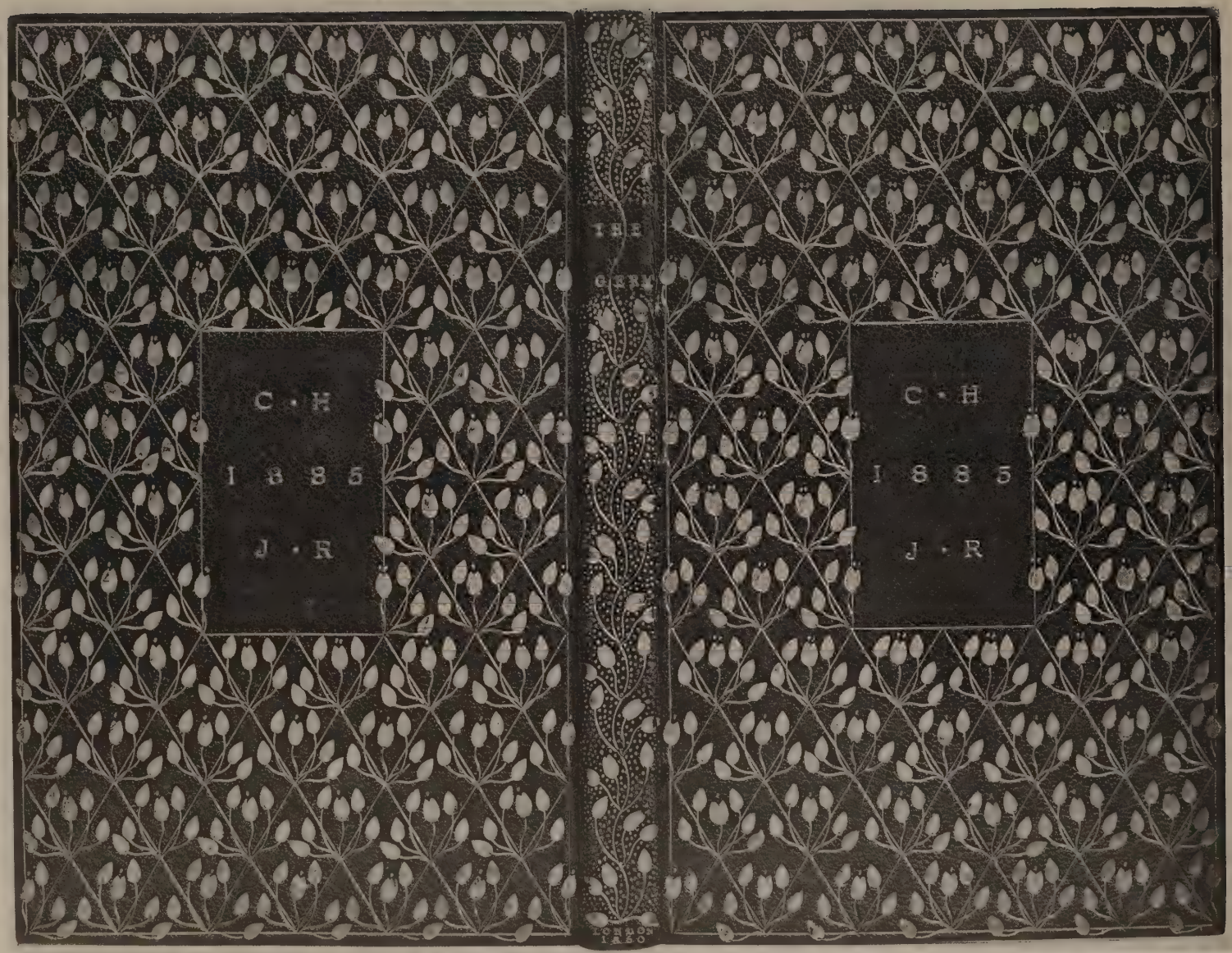
One of the few books actually bound by the celebrated bookbinder Cobden Sanderson, green crushed levant morocco, the sides completely covered with gold tooling of sprays of Crocuses, and in centre of each cover the date 1885, with the initials C.H.J.R., the back completely decorated with gold tooling of a similar design, gilt edges. On the bottom inside rim of back cover is the binder's name and date "Cobden Sanderson, 1885.

(*See Illustration opposite.*)

£120

. . . H. B. Horne in the "Binding of Books" writes that Mr. Sanderson, "until he established a binder's shop at Hammersmith, executed the whole, both of the forwarding, and the finishing of his books, with his own hands; and therefore his productions have been comparatively few in number. It cannot be denied, that, like Roger Payne, he has invented a distinguished manner of his own; and that, in his hands, gold tooling has again become a living art."

"The Germ" was founded by the Rossetti brothers, Ford Madox Brown, and others, known as the "Pre-Raphaelite" school, who were inspired by new ideas in art, by a resolve to abandon the conventionalities inherited from the eighteenth century, and to revive the detailed elaboration and mystical interpretation of nature that characterised early mediaeval art. The virtues and failings of this school were well displayed in the short-lived periodical "The Germ" four numbers of which appeared at the beginning of 1850, under the editorship of William Michael Rossetti. Dante Gabriel Rossetti contributed "The Blessed Damozel" and the only imaginative work in prose which he completed, the delicate and spiritual story "Hand and Soul." Christina Rossetti, William Morris, Coventry Patmore, and others, were also among the contributors; whilst Ford Madox Brown, Holman Hunt, and others, contributed etchings.



SEE ITEM NO. 54.

SEE ITEM NO. 55.

A MAGNIFICENT SPECIMEN OF COBDEN SANDERSON'S OWN BINDING AND ONE OF HIS EARLIEST EXAMPLES

55. [COBDEN SANDERSON BINDING.] WORDSWORTH: *THE PRELUDE, 1850.*

THE PRELUDE, OR GROWTH OF A POET'S MIND; AN AUTOBIOGRAPHICAL POEM.

8vo.

LONDON: EDWARD MOXON, 1850.

One of the few books actually bound by the celebrated bookbinder, Cobden Sanderson, blue crushed levant morocco, wide border on sides of a Tulip design; with, on front cover, the title "The Prelude," and at foot the date of the binding, 1885, and initials J. R. (for whom the binding was made). The back entirely covered with gold tooling introducing the same design of the Tulip and gold dots. Gilt edges. On the bottom inside rim of back cover is the binder's name and date "Cobden Sanderson, 1885."

(*See Illustration opposite.*)

£65

[See first note to item No. 54 on page 94.]

WITH FORTY FULL-PAGE PLATES PRINTED IN COLOURS

56. [COLOUR PRINTING.] DAGOTY: *COLLECTION DES PLANTES, 1767.*

COLLECTION DES PLANTES USUELLES, CURIEUSES, ET ETRANGERES, SELON LES SYSTEMES DE TOURNEFORT ET LINNAEUS, TIREES DU JARDIN DU ROI, & DE CELUI DE MM. LES APOTHICAIRES DE PARIS; GRAVEES & IMPRIMEES EN COULEUR, & EN LEUR FORME NATURELLE, AVEC LEURS FLEURS, LEURS FRUITS, LEURS GRAINES & LEURS RACINES D'USAGE. PAR M. GAUTIER DAGOTY, BOTANISTE & ANATOMISTE PENSIONNE DU ROI.

Illustrated with 40 full page plates, beautifully printed in colours, by M. Gautier Dagoty. Folio, original calf gilt, g.e.

PARIS: CHEZ L'AUTEUR, 1767.

(*See Illustration opposite.*)

£85

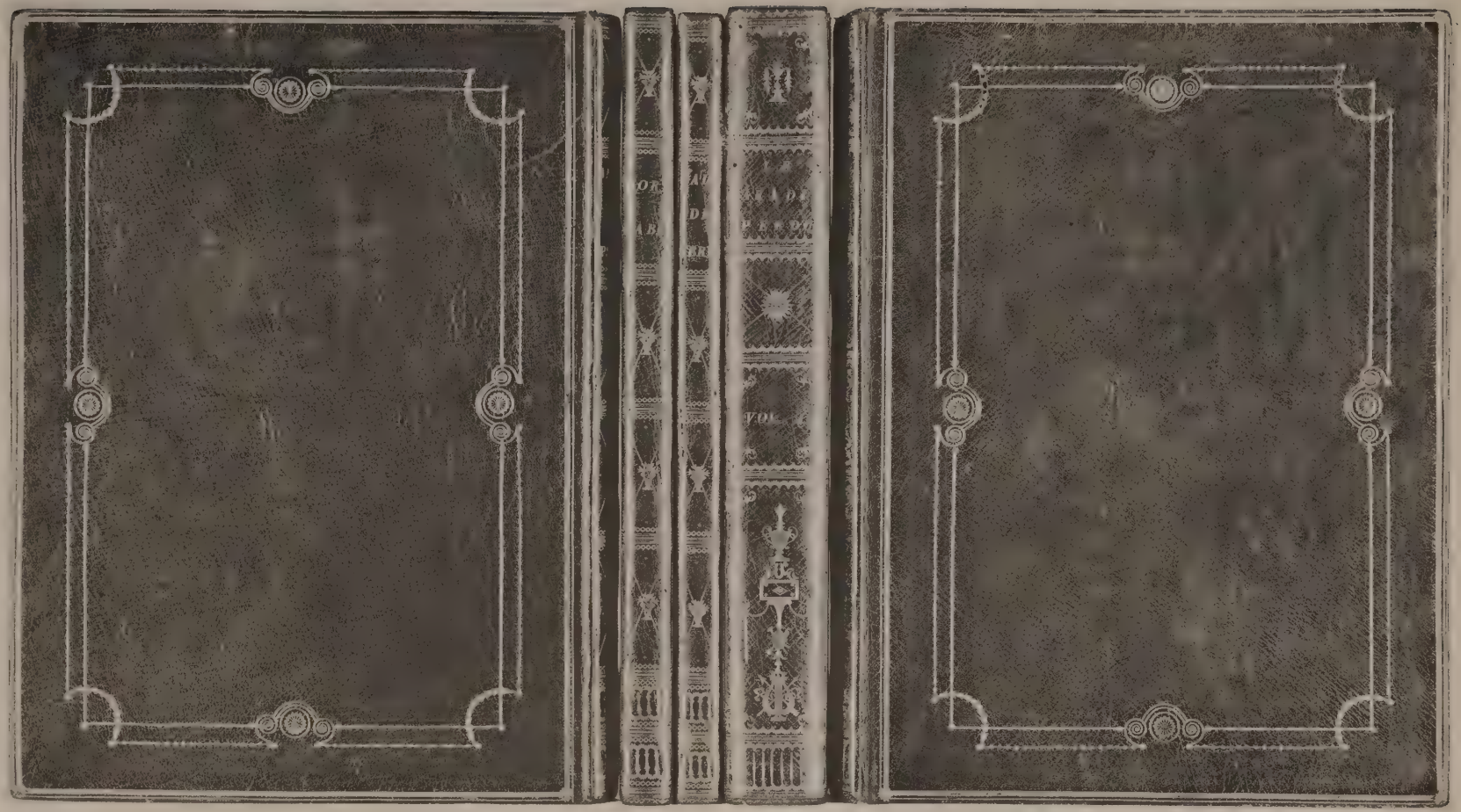
Jacques Fabien Gauthier Dagoty was for a time an assistant to J. C. Le Blond, the inventor of the art of colour printing, and after his death, in 1741, succeeded to the privilege of his patent.

Besides being an engraver, he was at the same time painter, author, anatomist, and physical scientist. He died in Paris in 1786.

Among the plants illustrated and printed in colours is the tobacco plant.

PRINTED IN COLOURS

SEE ITEM NO. 56.



SEE ITEM NO. 57.

SEE ITEM NO. 57.

57. [COLOUR PRINTING.] LA FONTAINE, MILTON, FLORIAN, GESSNER, 1791-1793.

LA FONTAINE. LES AMOURS DE PSYCHE ET DE CUPIDON.

4 plates printed in colours, engraved by Bonnefoy, De monchy, Mme Demonchy, and Colibert after Schall.

PARIS, CHEZ DEFER DE MAISONNEUVE, IMPR., DE P.-FR. DIDOT JEUNE, 1791.

MILTON. LE PARADIS PERDU, POEME, EDITION EN ANGLAIS ET EN FRANCAIS (TRADUCTION DE DUPRE DE SAINT-MAUR).

2 vols. 12 plates printed in colours engraved by Clément, Colibert, Demonchy and Gautier after Schall. On vellum paper.

PARIS, CHEZ DEFER DE MAISONNEUVE, 1792.

FLORIAN. GALATEE, ROMAN PASTORAL IMITE DE CERVANTES.

Four plates printed in colours engraved by Cazenave and Colibert after Schall. On large paper.

PARIS, CHEZ DEFER DE MAISONNEUVE, 1793.

GESSNER. LA MORT D'ABEL, POEME DE GESSNER, TRADUIT PAR HUBER.

Frontispiece and five plates printed in colours engraved by Colibert, Casenave and Clement, after Monsiau.

PARIS, CHEZ DEFER DE MAISONNEUVE, 1793.

In all four volumes, large 4to, bound in contemporary French green morocco, gilt sides and backs, fully decorated, inside dentelles, g.e.

PARIS, 1791-1793.

(*See Illustrations on previous page and opposite.*)

£750

These works are very rarely found in full morocco bindings of the period, as they appeared at a troubled time when purchasers refrained from having them bound expensively. Normally copies are found in boards or, at the best, in half-bindings; sometimes they were bound later in full morocco. This set is quite unique in that it is in an uniform French morocco binding of the date of publication.

Each work is on the best paper, and the plates in all of them are before all numbers and letters.

58. [COUNTERFEIT COINS.] *PROCLAMATION, 1482.*

HIE SEIND ZE MERCKEN DIE ZEICHEN DER FALSCHEN GULDIN YM NYDERLAND GEMACHT UND SEIND ETTLICHE MINTZER ZU GOETTINGEN YN SACHSSEN UND YN ANDERN STETTEN VERBRANT UND AUF VIER THUNNEN VON YN GEMINTZET.

Gothic Letter, 36 long lines (with wide margins). Small folio. Broadside, in buckram portfolio.

ULM (JOHANN ZAINER) (1482).

(See Illustration opposite.) £105

Haebler 1569. No copy known to Hain, Copinger, or Reichling.

This broadside Proclamation was printed on one side of the sheet, and was intended to call attention against forgeries of Dutch florins which were being made in Saxony and Holland, and shows the reproduction of ten counterfeit coins.

For the benefit of the public and money-changers the following indications for their detection were given—

" Here are noted the indications of the false Guilders made in the Netherlands; and four tons thereof were minted; and some Counterfeiters have been burnt at Goettingen in Saxony, and in other towns.

" The Guilders of the four-fold Lords, struck with a double W. above the Mainz wheel are false."

" The Guilders with an apple (orb) on one side and on the other St. John with a shield, on which is a lion. Some are false."

" The Guilders with an apple (orb) on one side and on the other St. Peter with a star on his breast are false; they are in imitation of the Hamburg Mint."

" The Guilders with a Bishop and a large shield on one side, and on the other side above his head a capital B with a *' tittel '* are false, they are in imitation of the Cologne Mint."

" The Guilders with an apple (orb) on one side and a cross with a star on the other, between the feet, are false, in imitation of the Frankfort Mint."

" The above mentioned Guilders are not worth more than five white Pfennings, and the rim round them is half the thickness of a blade, and the body is entirely copper and gilt, and the copper so hard minted and refined that it ring well. Wherefore no one may detect them by ringing or striking."

This is one of the oldest warnings against counterfeit coins. The event which caused the publication of the Broadside which we are offering for sale was the following: (According to the historical registers of the town of Göttingen):—

" In the year 1481 the citizens of Göttingen again had much trouble with their Duke Wilhelm, because of a maker of counterfeit coin who had been seized in the town of Göttingen, and whom the Duke wanted absolutely to let go unpunished, the town Council however, in spite of the Duke, sentenced the coiner to death by fire, and had the sentence carried out."

Hie ſeind zu mercken die zeichen der falſchen guldin ym nyderland gemacht vñ ſeind Etliche mintzer zu Göttingen yn ſachſſen/vnd yn andern ſtetten verbrant vnd auf vier thunnen von yn geminczet.

Item die guldin auff der vier herren ſchleg mit einem zwifaltigen.w. Das ſtat oben an dem mintzer rad. Iſt falſch.

Item die guldin mit einē apfel vnd ſant Johanns auff der andern ſeiten Ein ſchilt mit einem leo. Etlich ſeind falſch.

Item die guldin mit einē apfel vnd die ander ſeiten ſant Petr mit einē ſteren an der bruſt. ſolt ſtan ſant Johañs auf den heimburger ſchlag. ſeind falſch.

Item die guldin mit dē biſchoff mit einē groſſen ſchilt auff den kölniſchen ſchlag/vñ die ander ſeitten bey dem haubt ein b. mit einem tittel. Etlich wöllent es ſey ein ẏ. mit einem tittel ſeind falſch.

Item die guldin mit einē apfel vnd die ander ſeitten zwiſchent den füſſen ein kreutz mit einē ſtern auff den franckfurter ſchlag. Etlich wöllendt es ſey ein kron mit einē ſtern. oder ein gekrönter künig. ſein falſch.

Item der vorgenanten guldin. Iſt einer nitt beſſer / dann fünff weiſspfenning. vnd iſt der raiff vmher guldin eins halben halms dick Vnd das corpus iſt gantz kupffern/ vnd vber gült. Vñ das kupffer iſt ſo hart gemintzet vñ geſotten dz es wol klingt. Hier umb mag ſy nyemant erkennen an dem klang. noch an dem ſtriche. Vm

SEE ITEM NO. 58.

59. DANIEL (SAMUEL): *WORKS, 1623.*

THE WHOLE WORKES OF SAMUEL DANIEL ESQUIRE, IN POETRIE.

Small 4to. Magnificent copy in the original vellum binding.

LONDON, PRINTED BY NICHOLAS OKES, FOR SIMON WATERSON, 1623.

(*See Illustration opposite.*)

£75

The most complete edition, edited by the author's brother, and published the same year as the first folio of Shakespeare.

It contains, each with a separate title-page:—

THE CIVILE WARES BETWEENE THE HOWSES OF LANCASTER AND YORKE. With the elaborate engraved title-page of F. Cocksonne, dated 1609, and containing a portrait of Daniel.

A LETTER FROM OCTAVIA TO MARCUS ANTONIUS. 1623; and A FUNERALL POEM upon the death of the late noble Earle of Devonshire.

A PANEGYRIKE Congratulatorie, delivered to the Kings most excellent Maiestie, at Burleigh Harrington in Rutland-shire. Also certaine Epistles, with a defence of Ryme heretofore written, and now Published by the Author. 1623.

MUSOPHILUS: Containing, A Generall Defence of Learning.

THE COMPLAINT OF ROSAMOND, with Sonnets to DELIA, etc.

THE TRAGEDY OF PHILOTAS. 1623.

HYMENS TRIUMPH. A Pastorall Tragicomaedie. 1623.

THE QUEENES ARCADIA. A Pastorall Trage-Comedie. 1623.

THE VISION OF THE TWELVE GODDESSES, presented in a Maske the eight of January, at Hampton Court. By the Queenes most excellent Maiesty, and her Ladies. 1623.

THE TRAGEDIE OF CLEOPATRA. 1623.

Sir Sidney Lee states that Shakespeare read Daniel's play of "Rosamond" before compiling his play of "*Romeo and Juliet*"; and that the accents of Shakespeare's "Lucrece" often echo those of the same poem. The piteous accents of Shakespeare's heroine are those of Daniel's heroine purified and glorified.

Referring to the Sonnets, Sir Sidney Lee states that Daniel seems to have quickened Shakespeare's sonneteering energy in much the same fashion, as historical writings, romances or plays of older and contemporary date ministered to his dramatic activities. There is also very close resemblance between his "Tragedy of Cleopatra" to that of Shakespeare's "Antony and Cleopatra," and there is further an imaginary verse letter from Antony's wife Octavia to her husband.

SEE ITEM NO. 59.

A REMARKABLY ILLUSTRATED EARLY MS. OF THE YOUTHFUL DANTE'S TEXT BOOK COMPILED BY HIS TUTOR, THE CELEBRATED FLORENTINE, BRUNETTO LATINI

60. [DANTE]: *BRUNETTO LATINI. TESORO, Circa 1400.*

BRUNETTO LATINI. LE TRESOR.

Manuscript in French, written in a small Gothic hand in double columns, of 38 to 41 lines, on 166 leaves of paper and vellum, a vellum sheet on the outside of every quire. Roman foliation. Catch-words at end of each quire. Initial letters painted in red. Initial-strokes supplied in red or yellow. The text is adorned by a French artist in a very characteristic style with a remarkable series of illustrations in colours; 129 of the chapters are headed by an extremely expressive illustration of their subject, and others are illustrated by marginal pictures. The illustrations are of meteorological and astronomical subjects, of fishes, birds, beasts, etc., of allegorical subjects, of the art of oratory, and, most interesting of all, of the duties of the governor of a free city. Folio. Late eighteenth-century binding, executed for Cardinal Albani, the emblems of the Albani family stamped in gold on the back.

[FRANCE, C. 1400.]

(See Illustration overleaf.) £500

Brunetto Latini, the author of *Le Trésor,* was a Florentine philosopher and statesman, (born c. 1210, died 1294); he is now remembered above all else as the tutor of the youthful Dante: in the *Divine Comedy* Dante confesses how greatly he had been influenced by the early instructions of Brunetto. A notary by profession, Brunetto shared in the revolution of 1250, by which the Ghibeline power in Florence was overthrown, and a Guelph democratic government established. In 1260, he was sent by the Commune as Ambassador to Alfonso X of Castile, to implore his aid against King Manfred and the Ghibelines, and, on his return journey, he met a scholar from Bologna who told him that the Guelphs had been defeated at Mantaperti and expelled from Florence. Brunetto took refuge at Paris, where a generous fellow-countryman—to whom he dedicated *Le Trésor*—enabled him to pursue his studies while carrying on his profession of notary. During his exile, in Paris, Brunetto composed his encyclopedic work *Li Livres dou Tresor;* and when, by the Guelph triumph of 1266 and the establishment of a new democratic constitution, Brunetto was at liberty to return to Florence he brought there the work of his exile. Brunetto now held various public offices including that of secretary to the Commune, took an active and honoured part in Florentine politics, and was influential in the counsels of the Republic. Himself a man of great eloquence he introduced the art of oratory and the systematic study of political science into Florentine public life.

Dante and his friend Guido Calvacanti, while in their early teens, were attached as disciples to Brunetto some ten or twelve years after he had come out of exile—one can judge how varied and elevating an education Brunetto Latini must have given to Dante by just reading his book *dou Trésor,* " and no doubt," says Ortolan, " but that this was the basis of his instructions." Twenty years or so after Brunetto's death Dante composed his " Divine Comedy," and his old master he placed in the fifteenth circle of the Inferno, in the company of those who had done violence to Nature! here Dante is accosted by him and they hold affectionate discourse together. The esteem in which he held his master and how he valued his teachings, Dante proclaims in the following passage of Canto 15:

" Were all my wish fulfilled," I straight replied,
" Thou from the confines of man's nature yet
Hadst not been driven forth; for in my mind
Is fixed, and now strikes full upon my heart,
The dear, benign, paternal image, such
As thine was, when so lately thou didst teach me
The way for man to win eternity:
And how I prized the lesson, it behoves,
That long as life endures, my tongue should speak."

Brunetto quits Dante reminding him of his *Trésor*:

". . . I commend my *Treasure* to thee
Wherein I yet survive; my sole request."

The French language and not the Italian was selected by Brunetto as the medium for his *Trésor,* in part because he was in France when he composed the work, and partly because the French language was more widely understood. An Italian translation was made, however, by a contemporary of Brunetto.

The work is divided into three books: the first contains the creation of all things, an epitome of sacred and profane history, a survey of anthropology, meteorology, astronomy, geography, architecture, and natural history; the second deals with morality; the third contains Brunetto's *Book of Rhetoric* and his *Government of Cities.*

Brunetto's advanced scientific knowledge is demonstrated in the first book by his account of the roundness of the earth (fo. XXII *verso*); of the weight which draws bodies towards the centre of the earth (fo. XXXIII *recto*); of the two poles, of the loadstone, and the *celebrated description—one of the earliest—of the mariner's compass* (fo. XXX *verso*). These notions, though current, were at the time, contested and often proscribed.

" On the Government of Cities " is the most interesting portion of the work, as it deals with the political life of Brunetto's own times. It is a text-book of democratic government, and one finds there the calendar, so to speak, of the government of an Italian republic, from the preparations and parleys relating to the elections, up to the expiration of the voted period of office.

Dante appears to have made direct use of the *Trésor* in his *Divine Comedy,* for traces of the scientific doctrines of Brunetto can be discerned in certain passages; for example, in the round form which Dante gives to our hemisphere, and in the existence of the Antipodes, which he arranged in his manner in order to make the Mountain of Purgatory; and, in that he says of the centre of the earth, " towards which, from all parts, the weighty bodies are drawn." More important, however, is the inspiration of Dante by the general spirit of his instruction; education given verbally, from hour to hour, according to the expression of Dante, having for text the great *Trésor* and some other works.

Latini is publically linked in memory with his pupil Dante: a portrait of Brunetto Latini rests with that of Dante in the chapel of the Palazzo del Podesta, at Florence, painted by Giotto, compatriot of Brunetto, and another holds equal place with Virgil's on the vault of the cupola over Dante's tomb at Ravenna.

The present manuscript of the *Trésor* is distinguished from all others by its large number of spirited illustrations. The last two are in an incomplete state and reveal the method of the artist, which was to first sketch them in black markings, which he next went over in brown ink to form a bold outline, and finally to fill them in with colour. The illustrations give a remarkably fine survey of mediaeval French costumes and headdresses. Of especial note are the following subjects: A criminal being hung on the gallows (fo. 98 *recto*); boys playing with spinning-tops (fo. 104 *recto*); Julius Caesar represented wearing a triple-crown (fo. 129 *recto*); woman with a pocket let in her dress (fo. 138 *recto*); a man being tortured on the rack (fo. 158 *recto*).

The original French text was not published until 1663, when P. Chabaille had it printed after the best MS. preserved in Paris (Li livres dou Trésor, Paris, 1863).

An eighteenth-century Italian owner of the present manuscript—perhaps Cardinal Albani—has compiled a list of the chapters in Italian, and inserted it at the beginning. A small stamp bearing the Arms of Cardinal Albani appears on the first page of the table and on an early page of the *Trésor.*

ho) a dire & doit lon amesurer & garder sy
du pys et du trop. selon ce que dit seneque
. De magnanimite. Ist de sa mesure
elle. li sieut. home menasseur. et crisdz
& yreup. sans repoz. est comunaus a dire
grans paroles. sans nulle honestete.
Et qui porroit chasse bien & augmenter
ses conseils. et comment autruy. et chasser
et fuer. et dire il aura chaumete. et
enbrasse les grans chases. Et le sera de ses
queilleus (Rudbraue. Deuegnes la
mesure de aquisumer. est. que lon
ne soit trop hardiz ne trop paoureux
ey ne trop. Et tant ly conte & parler de
force. et de ses membres. et conclu ala
quarte vertu est Justice.

De Justice 73.

Justice vient a paes entre les vertuz
dautre. Et certes Justice ne pourroit
tant fuer. se les autres ne le fauduroient
Car du enluminement du siecle. que se
meuoit ey terre. ne pora. ne empereres

me Justice ne sestoit conquerue. Les gens
qui lors viuoient estoient diuerses
en guise de bestes. Ly vns ey vit pour aultre
et les autres en vne autre sens loy. Et ses
communte. Vn home qui desiroit volentes
la franchise que dieu leur auoit donee.
et ney eussent nul remedi au joug de
seruitude. se ne fust ce que les malos
esmues monteplierent. persecutoient.
et ly mauuaistes ne pooient estre
Lors fueut aucuns prendome qui p leurs
gens assoubleent. et ordeuerent les
gens. a viure enstruble et a garder
hymanite compaignie. et comunite de vie
Car ey ce que ly home habitoient enstruble
et ly vns. et terres franquables ou
autres possessions de quoy il a besoing
vns autres pouoit. ey fuist comune p
tout. et ly dictes de justice ne fust sor
Ceste vertu comunite enclop. Les
autres laboureup. et le pourchas de lun
empire le gaing de lautre. Les guerres
et les haynes nasteoient et seruoient ala
destruction des homes. Et justice au fuist
qui garde et dessent la comunite des vns
de cu la force est si grant que cil q
se paissent de felonie et de mesfaire
ne puet pas viure sens aucune partie
de justice. Car ly larrun. ly enbleur
ey enble. veullent que justice soit enuers
eulz garde. Et se leur mesfaire ne pare
grauement la proie. Et compaignon le
tueront. ou ely le lairont. Et ainsi de
tuelz ne puet estre pestes qui enuers mort
ou dolour. ou poluete. ou exil. ou qui
vient contre loyaute. Les chos q sont

SEE ITEM NO. 60.

My Lord

I have Indeavo^d to Pay the Debt of Correspondence to yo^r Lp^p by y^e Mallard yo^r Lp^p Dispatch. Viz: by m^r Hyde. but have not y^e favo^r of a line from him, to Signifye The Ar^r of it, w^ch Makes me fear it is Not Come to his hand.

Yet I Could Not Satisfye my Self w^th Neglecting My Duty to yo^r Lp^p on So Weak an Occasion, and Therefore Resolv'd to Write Directly to yo^r Lp^p; and On This hand I Wrott yo^r Lp^p the Enclosed.

Now you will Pardon My Weakness my L^d in This. Were I Serving a Soul, and False Correspondence Between this Court and England; or Serving Two masters, w^ch would in Effect be Betraying One, I Should Want to Engage Either Side to Peersie; But my L^d My Strait is of Another kind, and I find No Remedy for it but in an Open Candor, and Sincere Stating the Case to your Lp^p and Depending On yo^r Lp^p Generous Care for me of w^ch I have had Sufficient Testimony.

I have Since my Coming Hither from Time to Time Given My L^d Treasur^r an Acco^t of My Traines here, in Such a Manner, as I Shall be, Exact as to Truth of Fact, Usefull to His Lp^p, and For y^e Good and Advantage Both of this Country too: and I have y^r Honour and Satisfaction of his Lp^p Approving my Tho^ts on those Things.

I have No Reason to Doubt but his Lp^p Finding me Faithfull, and Capable, will as to Shall Think I Merit, Consider Either my Services, or Circumstances: and I Leave y^e Entirely to God and his Lp^p Goodness.

But when I Write to yo^r Lp^p as I Enclosed, and Solicit yo^r Lp^p not to Communicate y^r Secret of my Writing to Sir Lp^p, w^ch Looks as if Some thing Clandestine was acting, a thing w^ch in all my Life I Thank God I have Abhorred, it has Shock'd my Sounding it without Any Explanation, and that Has kept me from forwarding it for Some Days.

I Doubt not but my L^d J.....r may have Communicated to yo^r Lp^p What I have Wrott, and I hope yo^r Lp^p and my L^d J.....r are in One Interest, and Both Entirely in y^e Interest of England the Same Interest of Peace, Liberty, & Peace, w^ch all Good Men Love, and Equally Honour yo^r Lp^p for; and Therefore all my Caution my L^d in this Case (Shall I acknowledge it) has been my Interest; a Thing I'll Now I Confess I Never Pursued, and My Discretion has Been Over Jealous Jugemily than Discretion; I hope my L^d J.....r I hope yo^r Lp^p will not Let it be Said Enemies Jugemily than Discretion; That my L^d J.....r Supposing yo^r Lp^p Suffers me, Should Deceive what otherwise his Lp^p may Design to Do for me. Or yo^r Lp^p Supposing my L^d J.....r — &c. Vice Versa I need Say no More, but begging yo^r Lp^p Pardon I Venture y^e Enclosed, and Leaving my Self at yo^r Lp^p Love, to ..comend me Onely for So much Tenderness in this Case, as yo^r Lp^p Shall Think I Merit.

SEE ITEM NO. 61.

61. DE FOE (DANIEL): *AUTOGRAPH LETTER, 1708.*

A LENGTHY AUTOGRAPH LETTER SIGNED TO THE LORD TREASURER (GODOLPHIN) REFERRING TO JACOBITE AFFAIRS IN SCOTLAND.

2¼ pp., 4to.

EDINBURGH, 20TH MAY, 1708.

(See Illustration opposite.)

£250

Written by De Foe whilst on his secret mission to Scotland; discussing and reporting at great length on the Jacobite support among the Scotch people, mentioning the attempted invasion from France on behalf of the "Old Pretender"; also on the Union between England and Scotland, and other important matters.

"Yor. Ldpp. shall allways find me endeavouring to act the honest rather than ye artfull part in my Accts. . .

"But my Lord, when I view more narrowly the past circumstances of the invasion, when I see how much of the present principle has its foundacion in the success, how it was procur'd, how shallow it lyes in the affeccons of the people, how little of ye out-of humour principle is remov'd by it, how blind how prejudic'd and how much averse to English Government a large party even of our friends are here I can not but say, the Bank ye french have recd. here is a double deliverance, and it is yet unknown to the greatest part of Britain what in this success we are delivered from.

"I am not treating now my Ld. of ye Jacobite intrest here, for tho' it be in its turn formidable yet it is visible, it is known and is to be provided against by open measures, viz.: forces and ye iron hands of ye law.

"But my Ld, these poor, honest, but ill natur'd imposed upon people, are to be mang'd another way. They really merit the compassion of ye Government, as they are ignorant, abused by others, and led into violent extremes; yet I must acknowledge they merit some concern from ye Government: I mean as to keeping them within bounds, and this wth. respect to public safety.

"It is most certain my Ld. that there are a party here, who have allways served themselves of the infirmity of these people, and the Government, haveing no Agents among them, have wheedled them into several excesses, of wch. the tumult at Glasgow was a manifest example. The dilligence of this pty. my Lord is but too successful and has but too much matter to work upon.

"In the affair of ye union they inflam'd them by a great variety of suggestions, needless to repeat to yor. Ldpp. the radicated aversion to episcopacy, and to ye English were the Toppicks then, the like aversions to the union are the foundacon now, and I am sorry to say My Lord this aversion to ye union had politickly enough been improv'd by that party till it had wrought the poor people up to a kind of neutrality a thing as fatall in itself as a direct opposicon and it began to be ye generall answer in ye case of ye invasion, that it was the effect of the Union, that it lay between the English and the French and let them fight it out. There was nothing for the honest people as they called themselves to do in it.

"While they were encreasing in this temple of neutrality, and phaps. were come to a greater hight in it than yor. Ldpp. would imagine possible the French appear'd. What temper then began to shew itself there was so little time between the appearing of ye French and Sr. Geo. Bing, being but one after noon, that little judgement can be made and yet here are honest people to be found who spak of it with concern enough. . . . It is remarkable what diligence they used to awaken ye abused people going from house to house engageing them under their hands, and opening their eyes to ye delusions they had been under, till in some parishes where before they were ready to stone their Ministers for praying for the Queen they became ye most forward against ye enemy.

"And yet my Lord these are of ye men who will refuse the Abjuracon and tho firm in her Majties intrests yet can not yet get over their scruples on that account from whence and my obversacon of the Jacobites complyeing wth. ye Abjuracon I humbly offer yor. Ldpp. this Northern paradox, that her Majtie is in danger from those that take ye Abjuracon, and safe in those that refuse it." Etc., etc.

62. DEKKER (THOMAS): *ENTERTAINMENT, 1604.*

THE WHOLE MAGNIFICENT ENTERTAINMENT: GIVEN TO KING JAMES, QUEENE ANNE HIS WIFE, AND HENRY FREDERICK THE PRINCE; UPON THE DAY OF HIS MAJESTIES TRYUMPHANT PASSAGE (FROM THE TOWER) THROUGH HIS HONORABLE CITIE (AND CHAMBER) OF LONDON, THE 15. OF MARCH, 1603. AS WELL BY THE ENGLISH, AS BY THE STRANGERS, WITH THE SPEECHES AND SONGS, DELIVERED IN THE SEVERALL PAGEANTS. AND THOSE SPEECHES THAT BEFORE WERE PUBLISH'T IN LATIN, NOW NEWLY SET FORTH IN ENGLISH.

First Edition. Small 4to. Full morocco, g. e.

LONDON, IMPRINTED BY E. ALLDE FOR THO. MAN THE YONGER, 1604.

(*See Illustration opposite*).

£65

This is a description of the Pageant upon the occasion of King James' State Procession in London, March 15, 1603/4. SHAKESPEARE AND EIGHT OTHER ACTORS OF HIS COMPANY WALKED IN THIS STATE PROCESSION FROM THE TOWER OF LONDON TO WESTMINSTER. EACH ACTOR RECEIVED FOUR AND A HALF YARDS OF SCARLET CLOTH TO WEAR AS A CLOAK ON THE OCCASION, AND IN THE DOCUMENT AUTHORISING THE GRANT (now in the Public Record Office) SHAKESPEARE'S NAME STANDS FIRST ON THE LIST.

" The proclamation of James VI as King of England having been announced on the death of Queen Elizabeth on the 24th March, 1603, he immediately proceeded to take possession of his new inheritance. After taking leave of his own countrymen in the Scottish metropolis, he set forward amidst the rejoicing and festivities of his new subjects to the seat of the British capital, distributing by the way a profusion of titles and distinctions, and conferring the honour of knighthood upon more than two hundred persons. The entertainments and hospitalities he received on his progress from his English subjects were so numerous and gratifying, that several weeks elapsed before he reached London. On arrival there he was welcomed with great joy and acclamations, and among other pageants prepared for his diversion was the ' Magnificent Entertainment,' the account of which by Dekker we offer for sale. This, owing to the dreadful plague which then prevailed in London, and owing to James's hunting and feasting in the country, had been much delayed, so that nearly twelve months had elapsed from the period of his accession to his public entry from the Tower, and the pageant much curtailed in the representation as well as in its passage through the city. It commences with ' A Device (projecting downe, but till now publisht) that should haue serued at his Majesties first accesse to the Citie,' in which the genius of the place first salutes the King in some verses, and the Seven Arches of Triumph erected on the occasion are noticed. The approach of the royal monarch, for whose entertainment these preparations were made, is thus described: ' Behold, a farre off they spie him, richly mounted on a white Iennet, vnder a rich Canopy, sustained by eight Barons of the Cique-ports; the Towre serving that morning but for his with-drawing Chamber, wherein hee made him ready: and from thence stept presently into his Citie of London, which for the time might worthily borrow the name of his Court Royall: His passage along that Court, offering it selfe (for more State) through seuen Gates, of which the first was erected at Fanchurch.'

" A description of this then ensues, and is succeeded by accounts of ' The Italian Pageant,' and ' The Pageant of the Dutch-men by the Royall-Exchange,' with all the inscriptions and speeches made, ' The Device at Soper-lane end,' with representations of the five Senses, the three Graces, and other subjects, a speech in verse by ' a Boy, one of the Choristers belonging to Paules,' and the song sung ' by two Boyes (Choristers of Paules) deliuered in sweete and rauishing voyces.' " (Collectanea Anglo-Poetica.)

THE VVhole Magnificent *Entertainment:*

GIVEN TO KING

Iames, Queene *Anne* his wife, and *Henry* Frederick *the Prince; vpon the day of* his Majeſties Tryumphant Paſſage (from *the Tower*) *through his Honorable Citie* (and Chamber) of London, the 15. of March. 1603.

Aſwell by the Engliſh, as by the Strangers, with the ſpeeches and Songs, deliue-*red in the ſeuerall Pageants.*

And thoſe ſpeeches that before were publiſh't in Latin, now newly ſet forth in Engliſh.

Tho. Dekker.

Imprinted at London by *E. Allde* for Tho. *Man* the yonger. 1604.

SEE ITEM NO. 62.

PRINTED ON VELLUM

63. [DOVES PRESS.] MILTON: *PARADISE LOST & REGAINED,* 1902-05.

PARADISE LOST. A POEM IN XII BOOKS, 1902.

PARADISE REGAIN'D. A POEM IN IV BOOKS, TO WHICH ARE ADDED SAMSON AGONISTES AND POEMS BOTH ENGLISH AND LATIN COMPOS'D ON SEVERAL OCCASIONS. 1905.

Printed by Cobden Sanderson at the Doves Press. Red and black, with initial letters in red and blue. ONE OF THE FEW COPIES PRINTED ENTIRELY ON VELLUM. *2 vols. Square 8vo., original vellum binding.*

DOVES PRESS, 1902-5.

(*See Illustration opposite.*)

£225

A beautiful specimen printed on vellum from one of the finest modern presses.

PARADISE LOST
THE AUTHOR JOHN MILTON

OF MANS FIRST DISOBEDIENCE,
AND THE FRUIT
OF THAT FORBIDDEN TREE,
WHOSE MORTAL TAST
BROUGHT DEATH INTO THE
WORLD, AND ALL OUR WOE,

With loss of Eden, till one greater Man
Restore us, and regain the blissful Seat,
Sing Heav'nly Muse, that on the secret top
Of Oreb, or of Sinai, didst inspire
That Shepherd, who first taught the chosen Seed,
In the Beginning how the Heav'ns and Earth
Rose out of Chaos: Or if Sion Hill
Delight thee more, and Siloa's Brook that flow'd
Fast by the Oracle of God; I thence
Invoke thy aid to my adventrous Song,
That with no middle flight intends to soar
Above th' Aonian Mount, while it pursues
Things unattempted yet in Prose or Rhime.
And chiefly Thou O Spirit, that dost prefer
Before all Temples th' upright heart and pure,

SEE ITEM NO. 63.

64. EDWARD VI.: *DOCUMENT, 1550.*

DOCUMENT CONCERNING THE CONFISCATION OF THE GOLD AND SILVER PLATE OF THE CHURCH SIGNED BY THE KING ADDRESSED TO "OUR OFFICER OF OUR EXCHEQUER, CHANCELLORS AND OTHER OUR OFFICERS AND MINISTERS OF OUR COURTS OF AUGMENTATION."

1 page, small oblong folio (vellum).

OATLANDS, 24TH SEPTEMBER, 1550.

IN ADDITION TO THE KING'S SIGNATURE, THIS DOCUMENT IS ALSO SIGNED BY FIVE OF THE COUNCIL OF REGENCY VIZ:—EDWARD, DUKE OF SOMERSET (THE LORD PROTECTOR); WILLIAM PAULET, EARL OF WILTSHIRE; SIR ANTHONY WINGFIELD; THOMAS, LORD D'ARCY; WM. PARR, MARQUIS OF NORTHAMPTON.

(*See Illustration opposite*).

£250

An extremely interesting and important Historical Document Signed by the boy King Edward in the fourth year of his short reign, when only thirteen years of age.

Somerset, who also signs the document, had been deposed as "Protector" the previous year and imprisoned in the Tower of London. After pleading guilty to various offences he was sentenced to be deprived of estates which he had appropriated to the value of £2,000 a year and forbidden to approach the Court without permission. In three months, however, most of these estates had been restored to him, and he himself returned to the Privy Council with virtually as much power as before.

On this document his signature appears first among the five Councillors and as bold and imposing as that of his nephew King Edward. To a large extent, Somerset was deposed from the Protectorate on account of the terrible financial difficulties in which England found herself. Money had been borrowed at high rates of interest from the Antwerp Jews. Bills had been renewed time and again till the Council were at their wits ends to find the wherewithal to pay interest, let alone principal. The coinage had been debased and fraudulent coins put in circulation to an enormous extent.

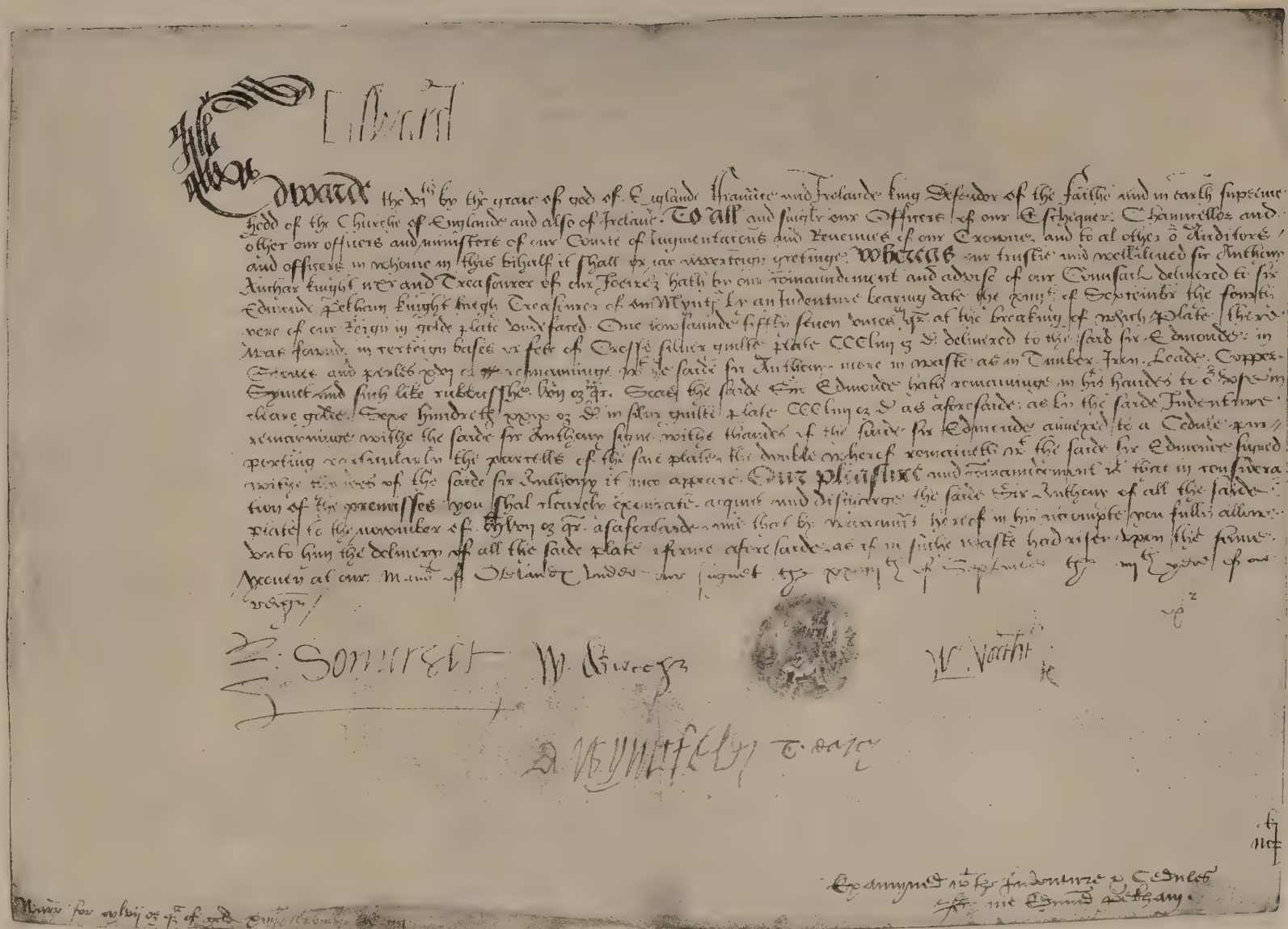
Bishop Latimer, preaching before the Court in March 1550, delivered a Sermon in which in plain words he told the King and Court the truth of the state of affairs which stirred them to take some action. This need for money as much as the zeal against superstition was the pretext for the pillage of the churches. The present Warrant is in connection with the melting down of the Gold and Silver Shrines, Crucifixes, and Church Plate.

Froude in his "History" writes:—

"An Order of Council had been sent out this year 1550, for all the plate remaining in all the churches in England to be brought to the Treasury. 'All the Church Plate in the Tower was to be melted into wedges' for the great 'cesspool' and so narrow was the gleaning 'the gold, silver and jewels' were ordered to be stripped from the mass books, legend books, and such like in his Highness's library at Westminster. It is to be admitted that by this, the public expenditure was slightly reduced, the debts partially paid off."

The Document reads:

"Edward the VI^th^. by the grace of God of England and Ireland, King Defender of the Faith and on earth supreme hedd of the Churche of Englande and also of Ireland. To all and singly our officers of our Exchequer, Chauncellors and other our officers and ministers of our Courte of Augmentations and Revenues of our Crowne, and to all others of our Auditors and officers in whome on this behalfe, it shall or may appertain, gretings.



SEE ITEM NO. 64.

Whereas our truſtie and wellbeloved Sir Anthony Auchar, Knight, treasurer of our Jewels hath by our Commandment and advise of our Counsil delivered to Sir Edmonde Pelham Knight, High Treasurer of our Mint by our Indenture bearing date the XIII of September, the fourth year of our Reign in gold plate undefaced. One thousand fifty seven onces . . . at the breaking of which plate there was found in certain bases or feet of Crosses silver gilt plate CCCLIIII oz. & delivered to the said Sir Edmonde in Stones and pearls XVI oz. Remaining with the said Sir Anthony more in waſte as in Timber, Iron, Lead, Copper, Tin and such like rubbish LVII oz. So as the said Sir Edmonde hath remaining in his handes to our hope in clear gold, Six Hundred XXII oz. and in silver gilt plate CCCLIII oz. as aforesaid, as by the said indenture remaining with the said Sir Anthony, signed with the handes of the said Sir Edmonde annexed to a Schedule, purporting particularly the parcels of the same plate the double whereof remaineth with the said Sir Edmonde signed with the handes of the said Sir Anthony. . . . Our pleasure and commandment is that in consideration of the premises you shall clearly exonerate acquit and discharge the said Sir Anthony of all the saide plate to the number of . . . oz. as aforesaid and that by warrant hereof in his accompte you fully allow unto him the delivery of the said plate in form aforsaid as if no further waſte had risen upon the same, given at our manor of Oatlands under our Signet the XXIIII of September the IIII year of our Reign.

E. SOMERSET. W. WILTSHIRE. W. NORTHAMPTON.

A. WINGFIELD. T. DARCY.

Examined with Indenture
by me EDWARD PELHAM."

Edward Seymour, Duke of Somerset, was Lord Protector and Uncle of King Edward VI. He was arrested in 1551 on a charge of conspiring to raise the country and murder Warwick. He was condemned for felony and beheaded on Tower Hill in 1552.

William Paulet, Firſt Earl of Wiltshire and Marquis of Winchester, Lord Keeper of the Great Seal. Joined in overthrowing the Protector Somerset. Strongly opposed to the Proclamation as Queen of Lady Jane Grey, but subsequently joined Queen Mary's party.

Sir Anthony Wingfield. Comptroller to the household. Joined Warwick's conspiracy againſt Protector Somerset and arrested him.

Sir William Parr, Marquis of Northampton, a supporter of Somerset, and afterwards of Northumberland, whom he accompanied into the Eastern Counties on Edward VI's death, to support the cause of Lady Jane Grey.

Thomas, Lord D'Arcy, of Cheſter. Lord Chamberlain of the Household of Edward VI.

THE OFFICIAL SPANISH PROCLAMATION
OF THE
"VICTORY" OF THE SPANISH "INVINCIBLE ARMADA"
OVER THE
ENGLISH FLEET IN 1588
("SIR FRANCIS DRAKE AND OTHER NOBLE ENGLISHMEN TAKEN PRISONERS")

65. [ELIZABETH (QUEEN).] *SPANISH PROCLAMATION ON ARMADA, 1588*

RELACION DE LO QUE HASTA OY A LOS CINCO DE SEPTIEMBRE DE 1588 A LAS TRES HORAS DESPUES DE MEDIO DIA, SE HA SABIDO POR LAS RELACIONES QUE AN VENIDO A SU MAGESTAD, DE LA FELICE ARMADA EN QUE YVA POR GENERAL EL DUQUE DE MEDINA, EN LA CONQUISTA DE INGLATERRA.

Printed Broadside (in Spanish), being the Official Spanish Relation of the "great victory" over Queen Elizabeth's Fleet as given in the first despatches received by the King of Spain. Printed in Gothic Letter on one side of a folio sheet. At top of the Broadside is a woodcut vignette of the Royal Coat-of-Arms of Philip II.

SEVILLE, COSME DE LARA (WITH THE CONDE DE ORGAZ' LICENCE). (1588).

(*See Illustration opposite*).

£500

EXCESSIVELY RARE, probably unique. The Proclamation was printed for display outside the Churches and Public Buildings in Spain.

It is, perhaps, the most remarkable Proclamation ever issued, and must have caused general rejoicing throughout Spain, for, though admitting a few losses, it gives a thrilling description of the triumphant progress of the Spanish War Ships, and announces the "capture of Sir Francis Drake and other Noble Englishmen" —Drake's capture alone must have been enough to turn all Spain wild with joy—he who had become such a terror to Spanish sailors, and who according to Spanish ideas was nothing more or less than a pirate. Only a few months earlier he had had the audacity to "singe King Philip's beard" by entering Cadiz harbour and destroying forty or fifty vessels there.

We append a fairly complete translation of the broadside:—

"Report of what has transpired, up to three o'clock in the afternoon of the 5th September, 1588, from despatches which have reached his Majesty, of the gallant armada, in which the Duke of Medina sailed as commander, for the conquest of England.

"That on the 30th of July, without having sighted a single enemy vessel, he sailed up the Channel as far as Plymouth, where, having been notified of the enemy's presence, he mustered and placed in order all his warships; and, cruising along the Channel, on the 1st of August, they discerned some enemy sails, which the following day, appeared to be sixty warships. These the Duke caught up and overtook, but they would not give battle although it was represented to them.

"They began to fire on the rear-guard, and the Duke in his galleon St. Martin, turned the bows upon the biggest enemy ship, which, supported by twenty others, fled. After this first salva, we sank three of the Queen's galleas and four big galleons. Owing to the negligence of an artilleryman, our Admiral's ship the Deoquando was burnt; and the enemy took Don Pedro de Valdes' flagship because, while returning with another ship under his command, it was left so close to the enemy that our ships were unable to rescue it.

"With this our Armada, seeing the enemy obstinately declined battle, proceeded to cruise in a calm wind,

¶ Relacion de lo que hasta oy a los cinco de Septiẽbre, de 1588. A las tres horas despues de medio dia, se ha sabido por las Relaciones que an venido a su Magestad: dela Felice Armada en que yua por General el Duque de Medina: en la conquista de Inglaterra.

¶ A los treynta de Julio fin auer visto vela Enemiga en toda la Mar, llego por la Canal adelante hasta seys leguas de Plemua, dõde por tener: uiso q̃ estaua el Enemigo, fue recogiendo y poniendo en orden sus Nauios, y nauegando en ella el primer dia de Agosto se descubrierõ algunas velas contrarias, las quales al segundo dia parecio que eran sessenta Nauios, a los quales el Duque cogio el viento, y fue passando sin que le quisiessen dar la batalla aunque se la represento, pero començaron a cañonear a la retaguardia, y el Duque en su Galeon de sant Martin puso la proa contra el mas grueso de los contrarios, el qual fauorecido de otros veynte se puso en huyda. Desta ruciada y primera salua se echaron a fondo tres Galeaças de la Reyna y quatro Galeones fuertes. Quemose de las nuestras por descuydo de vn Artillero la Almiranta Hoquendo, y tomaron los Enemigos a la capitana de dõ Pedro de Valdes, porque en boluiendose con ella: otras de su cargo la dexõ hũ garcia, y tan cerca de los enemigos que no pudo ser socorrida delos nuestros.

¶ Con esto nuestra Armada viendo que el enemigo de todo punto rehuya la batalla, fue nauegando con algunas calmas: y los contrarios trao ella, picando siempre la retaguardia hasta que a los siete nuestra armada surgio enla Roda de san Juan, entre Calez y Boloña: nueue leguas de Dunquerque, y alli anclaron, y los enemigos hizieron lo mesmo, lo mas cerca que a la parte de Inglaterra pudieron.

¶ Entrada la noche los enemigos: leuaron ferro para ganar el viento y impedir q̃ nuestra Armada no pudiesse salir de la Arrada a la Mar, atento a que auian echado ocho Nauios de fuego, que con la corriente de la Marea se auian de meter entre los nuestros. Pero el Duq̃ mi señor ante viendo el daño le preuino por mandar cortar los Cables a los Nauios q̃ estauan mas cerca, y leuar los otros con vna presteza increyble. Y con esto sin q̃ el enemigo como pretendia lo pudiesse impedir se hizo a la Mar gallardamente, y con tanto acertamiento, que sino se hiziera lo passara mal nuestra Armada, porq̃ enl propio sitio q̃ dexo dispararõ aq̃llos Nauios de fuego, tãtos ingenios emaquinastq̃ bastarã encẽder la Mar, de agua que hizieran los Nauios de tabla y brea.

¶ En esta salida tuuo gran desgracia la Galeaça Capitana, q̃ a lleuar del ferro se le metio vn Cable entre el timon, de manera que le impidio el marearse, y la hizo alçar tanto de aquella parte: q̃ no pudo jugar por ella la Artilleria, y assi veynte y cinco Bareles la batian a su saluo, y con todo esto si la gente de guerra y Mar, y remo, que enella yua no se echaran a la Mar, se entiende q̃ don Hugo de Moncada la defendiera, como lo hizo hasta meterla en Cales, donde a la entrada le mataron de dos arcabuçazos. La gente dela tierra defendio la Galeaça y lo que enella estaua, y lo entregaron a los Ministros del Rey nuestro señor.

¶ En este tiempo sobreuino vn viento largo al Duque, y tambien a las Armadas dela Reyna, y assi ambas Armadas desenbocaron el Canal, y passaron a vista de Duynquerque De manera que se conocio el Galeon sant Martin y otros que se yuan cañoneando con la Armada Inglesa, y desta manere fueron hasta los doze.

¶ Despues se escriue que entro en Cales vn Nauio, el qual dixo, que alos doze auia visto rebueltas las Armadas y peleando, otro: que entro trae este, refiere q̃ auia visto algunos Nauios fracasados: y que dellos echauan ropa y se saluauan en barcas, de donde arguye q̃ eran enemigos, pues los nuestros no tenian donde acudir, ni auia ninguno llebado a Flandes, de donde auian de tomar la derota.

¶ De Inglaterra se tuuo auiso, que a los treze auian llegado quinze delos Nauios dela Reyna, que referian que el Galeon de sant Martin, donde va el Duque mi señor que Dios guarde, auia encõtrado con el de Drac, y le auia aferrado y rendido, y captiuado la persona, y a otros nobles Ingleses, y tomado otros quinze Nauios sin los fracasados, y que el Duque mi señor yua siguyendo con su Armada la buelta de Escocia, porque el tiempo aun no se auia buelto.

¶ Con estas nueuas queda su Magestad muy contento, y las mando embiar a la Emperatriz, por mano de Francisco ydiaquez, su Secretario y de estado.

Impressa en Seuilla en Casa de Cosme de Lara, Impressor de libros. Con licencia del Conde de Orgaz Assistente de Seuilla.

SEE ITEM NO. 65.

with our opponent behind them always assaulting the rearguard; until, on the 7th, our Armada anchored at (?) St. Jean, between Calais and Boulogne, nine leagues from Dunkirk, and the enemy did the same, keeping as near to England as he could get.

" As night fell, the enemy raised anchor in order to take advantage of the wind and to prevent our Armada from leaving the roads for the high seas, in view of the fact that they had sent out eight fire-ships which the current would have drawn in amongst our ships. But my lord Duke, foreseeing the danger, obviated it by ordering that the cables should be cut from the ships which lay nearest, and the anchor raised from the others incredibly swiftly. And with this, the enemy being unable to prevent it as he had intended, our ships sailed out elegantly and with such precision that, had it not been so, our Armada would have fared ill; for, in the very place which we had just vacated, those fire-ships sent up a discharge of so many ingenious contrivances as would have been sufficient to set the whole sea alight.

" In this sortie our galeas-flagship came to grief, for when raising the anchor, part of a cable became entangled with the helm, which prevented it from sailing, and which raised that part of the ship so that the artillery could not play over it, and thus twenty-five vessels were able to attack it with impunity. And withall, if the soldiers and sailors and oarsmen who were on board had not thrown themselves into the sea, it is understood that Don Hugo de Moncada would have defended it, as indeed, he did until he piloted it into Calais where, on entering port, he was killed by two arquebus shots. Some of the soldiers protected the galeas and what there was on board, and handed it to the Ministers of the King our lord.

" At about this time a strong wind assailed the Duke's and Queen's fleets; and thus both armadas sailed out of the Channel and came within sight of Dunkirk, so that the galleon St. Martin and others could be recognised, exchanging fire with the English Fleet, and in this manner they continued until the twelfth.

" Later, they write, a ship put in at Calais, which gave information to the effect that on the twelfth it had seen the armadas engaged in a fight. Another, entering port after the first, mentioned having seen some ships wrecked, and that amongst these, some of the crew had been saved in boats; from which it was deduced that they were the enemy, for our own men would have had no such assistance, nor was anyone taken to Flanders, where they should have arrived had they been in distress.

" From England comes the news on the thirteenth, fifteen of the Queen's ships had arrived, saying that the galleon S. Martin, on board which is my lord Duke, whom God protect, had met Drake's ship, which he had seized, and taken custody of his person as well as that of other English nobles; and that he had taken another fifteen ships apart from the ones that were wrecked; and that my lord Duke was proceeding with his Armada in the direction of Scotland, as the weather had not yet changed.

" With these tidings his Majesty is very well pleased, and has ordered them to be sent to the Empress through his Secretary of State, Francisco y Diaquez."

66. ELIZABETH (QUEEN): *SET OF FRUIT TRENCHERS, Circa 1590.*

THE QUEEN'S OWN SET OF TWELVE FRUIT TRENCHERS, MADE OF SYCAMORE WOOD, ONE SIDE DECORATED THE OTHER PLAIN.

Each Trencher has in the centre a moral precept, which is enclosed by a double circular line. The decorated side is, except for the centre, covered with a design in colours of scroll work combined with flowers, leaves, or fruit. The centre of each trencher is occupied with a moral precept referring to Marriage, Riches, Charity, Death, etc.

The trenchers are contained in their Original Wooden Circular Box, which has on the lid (although very much obliterated through age so as to be difficult to make out) the Arms of its Original Owner, Queen Elizabeth, viz. the Royal Arms in centre surmounted with the Garter, with above and below her emblems of France and England, (Three Lions and Three Fleur-de-lys). On one side her initial E can be just distinguished.

This set of Fruit Trenchers was therefore the one used by the Great Queen Elizabeth. Naturally, being a household requisite, the case would have come into contact with other articles in the Royal pantry, and thus in course of time the Royal Arms and Emblems on the lid have been worn almost away, but enough has been left to show the Royal provenance.

(See Illustration overleaf.)

£750

The Moral Maxims given on these Trenchers are very interesting, and must have caused the Queen great amusement. They comprise:—

(1) "Hard is thy hap, yff thou doste not thrive,
Thy fortune ys to have wives fyve:
And every one better than other,
God send thee good lucke, I wishe thee noo other."

(2) "Content thyselfe withe thy estat,
And send noo poore wight from thy gate:
Now why this councell I thee give,
To learne to diee, and diee to lyve."

(3) "Judge not yll of y spouse, I thee advise,
Itt hath been spoken by them that are wise,
That one Judge above in tyme to come,
Shall judge the whoole wooreld both Father & Sonn."

(4) "Whatt neddes suche cares oppresse thy thought,
For fortune saith thy hop is naught:
A shrowe thy chaunce is for to keepe,
But better a shrowe saie than a sheepe."

(5) "Thy goode well got by knowledge skyll,
Will healpe thy hungrye bagges to fill:
But ryches gayned by false hoodes drifte,
Will rune awaie as streames full swifte."

(6) "Iff that thou wouldst fayne wedded bee,
Choose a wife meete for thy degree:
For woomens hearts are sett on pride,
And poverties purse cannot ytt abidd."

(7) " Iff that Dianas bird thou bee,
And still haſte keept thy chaſtetie:
Seeke not to thrale thy virgins lyfe,
In maryage with a cruell wiefe."

(8) " Though hungry meales bee put in pott,
Yett conscience cleare keept without spot:
Doth keepe thy corpes in quiet rest,
Than he that thousands hathe in aveſt."

(9) " Thy fortune is full longe to lyve,
For nature doth long lyfe thee give:
But once a weeke thou wilte bee sicke,
And have a sullen agewes fytt."

(10) " Thou hopeſt for mariges more than three,
Leave of y hope ytt will not bee,
Thy mucke will breede thy heart suche care,
That death will come on y bee ware."

(11) " Thou gapeſt after deade menns shoes,
But bare foote thou art like to goe:
Content thy selfe and doe not muse,
For fortune saith ytt muſt bee soo."

(12) " A quiet lyfe surmounteth golde,
Though good great ſtore thy cofers holde:
Yett rather deathe I doe beeseche,
Than mooſte maiſter to weare noo breeche."

These trenchers, during Elizabeth's time, were not only used for fruit, but also for handing round sweetmeats, etc:—

> " It was the usage in old times to close the banquet with ' confettes,' sugar plate, fertes with other subtilties, with ' Ipocrass,' served to the gueſts as they stood at the board, after grace was said. The period has not been ſtated at which the fashion of desserts and long sittings after the principal meal in the day became an eſtablished cuſtom. It was, doubtless, at the time when that repaſt, which during the reign of Elizabeth had been at eleven before noon, amongſt the higher classes in England, took the place of the supper, usually served at five, or between five and six, at that period. The prolonged revelry, once known as the ' reare supper,' may have led to the cuſtom of following up the dinner with a sumptuous dessert. Be this as it may, there can be little queſtion that the concluding service of the social meal, composed, as Harrison, who wrote about the year 1579, informs us, of ' fruit and conceits of all sorts,' was dispensed upon the ornamental trenchers above described."

Shakespeare makes reference to them in *" Measure for Measure "*—

" A Fruit Dish, a Dish of Some Three Pence "

also in *" Love's Labour's Loſt "*—

" Hold a trencher, jeſting merrily."

and again in *" Taming of the Shrew "*—

" There take it to you, trenches, cups, and all."

Halliwell-Phillipps, in his great edition of Shakespeare, published in 16 volumes, folio, in 1854, refers to the line in *" Measure for Measure "*—

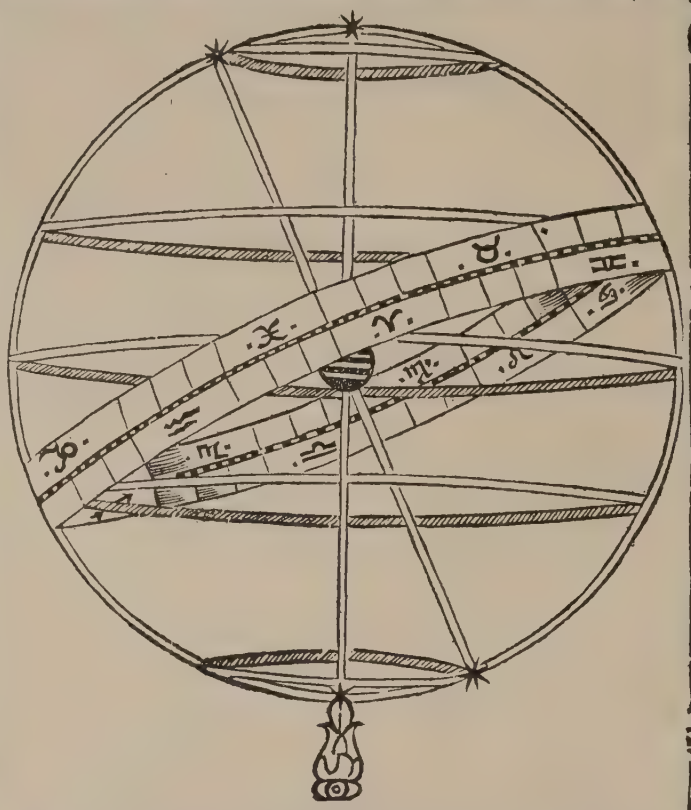
" A Fruit Dish, a Dish of Some Three Pence "

and gives an illuſtration of a circular wooden fruit trencher, similar to these.

Puttenham has a curious note in the *" Art of English Poesie,"* published in 1589, under the chapter on *" posies "*—

> " There be also another like epigrams that were sent usually for new yeare's gifts, or to be printed or put upon banketting dishes of sugar plate, or of March paines, &c., they were called Nenia or Apophoreta, and never contained above one verse, or two at the moſt, but the shorter the better. We call them poesies, and do paint them now-a-dayes upon the back sides of our fruit-trenchers of wood, or use them as devises in ringes and armes."

SEE ITEM NO. 66.



¶ Tratado del Eſphera y del arte del marear: conel regimiẽto de las alturas: cõ algũas reglas nueuamẽte eſcritas muy neceſſarias.

Con priuilegio Imperial.

M.D.xxv.

SEE ITEM NO. 67.

A BOOK ON NAVIGATION BY A LIFE-LONG FRIEND OF MAGELLAN

67. FALEIRO (FRANCISCO): *TRATADO DEL ESPHERA, 1535.*

TRATADO DEL ESPHERA Y DEL ARTE DEL MAREAR: CON EL REGIMIENTO DE LAS ALTURAS: CON ALGUNAS REGLAS NUEVAMENTE ESCRITAS MUY NECESSARIAS.

Title in Gothic letter within ornamental woodcut border, beneath woodcut astronomical sphere; other astronomical illustrations in the text; text in Gothic letter. First Edition. Small 4to, full levant morocco by Rivière, g.e.

SEVILLE, JUAN CROMBERGER, 1535.

(*See Illustration, opposite.*)

£250

Medina, No. 99. *Es libro rarisimo.* Picatoste, p. 92. Escudero, *Hispalense,* No. 362. Fernandez de Navarrete, *Bibl. Maritima,* Vol. I, p. 549. Unknown to Sabin, Leclerc, and Salva. Not in John Carter Brown Library.

This extraordinarily rare book is divided into two parts: the first, dealing with the globe, meridians, zones, eclipses, climate, the zodiac, etc., " and refutes many popular beliefs, such as that the sun suffers during an eclipse; when in reality all that might suffer would be that which is temporarily deprived of the sun's rays."

The second part deals with latitudes, winds, the declinations of the sun, the compass, the horizon, etc.

Little is known of the life of Falero or Faleiro. Espasa's " Enciclopedia " only mentions him in connection with the biography of his brother Ruy, who was a life-long friend and associate of Magellan. The two brothers, natives of Portugal, were astronomers, and geographers; and left Lisbon together with Magellan in 1517, as Ruy had in some way forfeited the favour of Dom Manuel I. Arrived in Spain, however, they managed to obtain the patronage of the Emperor Charles V, who granted them an allowance. Francisco (who, according to Navarrete, was also sometimes spoken of as " Fernando "), was to have accompanied his brother and Magellan on an expedition in search of spices, but abandoned the project; turning his attention to the compilation of this work on the art of navigation, which was submitted to the university of Salamanca before publication.

Medina publishes the text of some documents relating to Francisco Faleiro in his " Fernando de Magellanes," his recent historical study of Magellan.

WE HAVE BEEN UNABLE TO TRACE ANY OTHER COPY OF THIS BOOK EXCEPT THAT IN THE MUNICH STATE LIBRARY.

This rare item was of such immense importance for the history of Portuguese Nautical Science at the period of the Great Discoveries that it was specially reproduced in fascimile by order of the Portuguese Minister of Education in 1915 by J. Bensaude from the copy in the Munich State Library.

68. FIELDING (HENRY): *TOM JONES, 1749.*

THE HISTORY OF TOM JONES, THE FOUNDLING.

The First Issue of the First Edition, with the Errata Leaf in volume one. 6 vols., 12mo., original calf (a little worn).

LONDON, PRINTED FOR A. MILLAR. 1749.

(*See Illustration opposite.*) £200

"Tom Jones" is one of the greatest novels in the English language. — Edward Dowden wrote "that the only great English epic of that century is the prose Odyssey of which Mr. Tom Jones is the hero." The late Walter Raleigh styled it "the Epic of Youth."

THE

HISTORY

OF

TOM JONES,

A

FOUNDLING.

In SIX VOLUMES.

By HENRY FIELDING, Esq;

——*Mores hominum multorum vidit.*——

LONDON:

Printed for A. MILLAR, over-against *Catharine-ſtreet* in the *Strand.*

MDCCXLIX.

SEE ITEM NO. 68.

69. FITZGERALD (EDWARD): *AUTOGRAPH LETTERS, 1865-1882.*

AN INTERESTING COLLECTION OF TWENTY-THREE AUTOGRAPH LETTERS SIGNED TO HIS FRIEND AND NEIGHBOUR FREDERICK SPALDING (CURATOR OF THE CASTLE MUSEUM AT COLCHESTER).

94 pp., 8vo. Bound to 4to size, in full morocco, richly tooled in gold, lettered on back.

DATING FROM 9TH JULY, 1865, TO 1ST APRIL, 1882.

(See Illustration opposite.)

£105

Partly unpublished. Eight are entirely unpublished, of the remaining fifteen, two-thirds are published in "Two Suffolk Friends," by Francis Hindes Groome, 1895.

The letters are written principally from Lowestoft, and Fitzgerald gives accounts of his sailing trips and life on board the yacht. The letters constitute the history of his friendship with the skipper of his yacht, Joseph Fletcher, nicknamed "Posh" by Fitzgerald. The last two letters are written in a shaky hand, very late in life. One is dated 1st April, 1882, fourteen months before Fitzgerald's death; the other is undated, but of apparently a later date. The first of these refers to his old age; to his friend and biographer, Aldis Wright; and to George Borrow, the Author. The last letter mentions George Crabbe's (the Poet) grandson (Rector of Merton, in whose house Fitzgerald died), and is unpublished.

". . . On Monday 19 I am going to G. Crabbe's at Merton to meet Aldis Wright. Mrs. Edwards was here yesterday; well I believe, though sincerely inconsolable as yet, and disfiguring herself with such a catafalque of weeds as any Hypocrite might wear." Etc.

This correspondence was also used by A. C. Benson for Fitzgerald's Biography in the "English Men of Letters" series.

which I call "The Porpoise" on Thursday: came in yesterday with a Last & half of Herrings: & is just put to Sea again, Sunday strength it-he. It is reported to be an extraordinary Herring year, along shore: & now he goes with Datus Waters. I am amused to see Newson's devotion to his younger Friend: he won't leave him a moment if possible: was the first to see him come in yesterday: & has just watched him out of sight. He declined having any Bill of Sale or Pooh's Goods for money lent; old as he is (enough to distrust all Mankind) - has perfect reliance on his Honour, Industry, Skill, & Luck. This is a pretty sight to me - I tell Newson he has at last found his Master: and become professed & total troublesome Thing: an anxious Regard for some one.

I was writing for several Days how many Robins were singing along the "London Road" here; and (without my speaking of it) Lucia Herrick told me they had almost a Plague of Robins at Lyston: 3 or 4 coming into the Breakfast Room every morning, getting under Herrick's Legs &c. And yesterday Poth told us that three came to his Supper out at Sea; also another very pretty Bird, whose name he didn't know, but which he caught & caged in the Binnacle - where it was found dead in due time.

Now farewell. Thank you for the Books: take no more Trouble about the Grass: & believe me yours sincerely

E. Lr.

We are to have a Duck for Dinner! —
(over)

SEE ITEM NO. 69.

70. FRANCIS II: (KING OF FRANCE, HUSBAND OF MARY QUEEN OF SCOTS): *LETTER SIGNED, 1560.*

LETTER SIGNED TO HIS UNCLE FRANÇOIS DE LORRAINE, GRAND PRIOR OF FRANCE AND CAPTAIN GENERAL.

1 page, folio.

FONTAINEBLEAU, 3RD AUGUST, 1560.

(*See Illustration opposite.*)

£52

Signed as King during his short reign of less than 18 months. He died when only 17 years of age; his autograph is exceedingly rare.

In the letter the young King gives instructions to his Captain General, who was about to proceed to the succour of Mary Queen of Scots, not to interfere with the English and Scotch ships which he might meet in crossing the Channel. François de Lorraine's delay in putting to sea led to the capitulation of Leith and ruined the French cause in Scotland.

(Trans.):—"My uncle, I am sending this short letter to Monsieur de Limoges to forward to you before you have crossed the Channel if possible. By which I advise you, seeing that I am in good accord with the English and Scotch, and because you will meet with their ships on your way, I beg you not to undertake nor attempt anything respecting the same, and to trouble only to come away, and I will give you orders on my coast of Britanny to cause you to be informed what you will have to do." Etc.

3 aout 1560

Mon oncle, Jenuoye ceste petite lre A Mons.r de Lymoges pour vous faire tenir auant que vous ayez passé le destroict sil est possible, Par laquelle Je vous aduise comme Dieu mercy Je suis daccord auec les Anglois et Escossois ; Et pource rencontrant de leurs nauires en bon chemin Je vous prye vouloir prendre my attendre vous sur Jceller et mectre peyne seullement de vous en venir Et Je demeureray chargé en ma coste de Bretaigne de vous faire admettre ce que vous aurez affaire Pour ant Dieu Mon oncle vous ayt en sa. sainte et digne garde. De fontainebleau ce 2.eme Jour daoust 1560.

FRANCOIS

Delahet

SEE ITEM NO. 70.

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(*See Illustration opposite.*)

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This is probably the first real instance of the mention of balloons.

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DE NAVIGER
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AMUSEMENT PHYSIQUE
ET GEOMETRIQUE,

Précedé d'un Mémoire ſur la Nature & la Formation de la Grêle, dont il eſt une conſéquence ultérieure.

Par le R. P. *Joſ.* GALIEN *Dominicain, Docteur aggregé, ancien Profeſſeur de Philoſophie & de Théologie dans l'Univerſité d'Avignon.*

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A AVIGNON,

Chez ANTOINE IGNACE FEZ, Imprimeur, Libraire, ruë de la Bancaſſe.

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AUTOGRAPH LETTER SIGNED TO DR. CHARLES BURNEY.

1 page, oblong 4to.

MOUNT EDGECUMBE, 9TH AUGUST. N.Y.

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A very fine Garrick letter mentioning Joseph Warton, for many years his intimate friend.

"The enclos'd from my learned friend Dr. Warton at Winchester came this moment to my hands and I would not stay another till I had sent it to you. I must beg of you to thank ye Dr. and make our best acknowledgments in both our names. I shall rejoice if my friend has discover'd a treasure for you. Be so good as to keep ye Dr.'s letter for me till I see you in London. I shall leave this enchanting place on Monday but cannot be at Hampton till about ye 25, 26 or 27th." Etc.

Mount Edgcumbe
Aug. 9th

My dear Burney

I've inclosd from my learned Friend
Dr Worthington at Winchester some Thoughts
& my hands & I would not stay another Mail that
sent it to you — I must beg of you to thank y
Drs & make our best Acknowledgments in both
our Names — I shall rejoice if my Friend has
discovrd a Treasure for you — Pray be good
to keep y Dr's Letter for me till I can in London —
I shall leave this' Enchanting Place on Monday
but cannot be at Hampton till about y
25, 26 or 27th — Yrs Ever & most
affectt & Obligd

If you will inclose a Line to me
to y Dr. Hon ble Lord Lyttelton at Hagley near Birmingham or
rather send it to my House in Town & shall receive it there
if you write in a Day or two after you receive this — or in a Week.

SEE ITEM NO. 74.

75. GAY (JOHN): *RURAL SPORTS, 1713.*

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This poem contains a good deal of unconventional knowledge of country life, especially of Hunting and Fishing.

RURAL SPORTS.

A

POEM.

INSCRIBED

To Mr. *POPE.*

By Mr. *GAY.*

Agreſtem tenui Muſam meditabor Avenâ. Virg.

LONDON:

Printed for *J. Tonſon,* at *Shakeſpear's-Head* over-againſt *Catherine-ſtreet* in the *Strand.* 1713.

SEE ITEM NO. 75.

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LONDON, PETER SHORT, 1600.

(*See Illustration opposite.*)

£60

The first edition of the first great scientific book published in England. It has obtained for its author the fame which Dryden predicts in his epistle to Dr. Charlton: "Gilbert shall live till loadstones cease to draw."

"His merit was immediately recognised both in England and on the continent. Bacon mentions Gilbert with respect in the "Novum Organum." The author had worked at his subject for many years, revising and experimenting. He begins by a summary of existing knowledge about the magnet, exactly resembling the commencement of a modern scientific essay. The next part is characteristic of his own time, and is an account of the names of the loadstone and their etymology. The remainder is an investigation of the properties of the magnet, illustrated by diagrams and relating numerous experiments. The attraction of the magnet, its direction in relation to the poles of the earth, its variation and declination are treated in separate divisions. He does not neglect to point out the practical bearing of these points in navigation, and how the declination may be used in discovering the latitude at sea. His general conclusion is that the phenomena of magnetism are explained by regarding the earth as one vast spherical magnet." (D.N.B.)

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DE MAGNETE, MAGNETICISQVE CORPORIBVS, ET DE MAGno magnete tellure; Physiologia noua, *plurimis & argumentis, & experimentis* demonstrata.

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77. GOES (DAMIAO DE): *CHRONICA DO REI DOM EMANUEL, 1566-7.*

CHRONICA DO FELICISSIMO REI DOM EMANUEL.

First Edition. With large woodcut-Coat-of-Arms on titles. 4 vols. in 2. Small folio. Full blue morocco, finely tooled gilt border of fleurons; gilt panelled back, inside dentelles, g.e., bound by Emile Rousselle.

LISBON, FRANCISCO CORREA, 1566-7.

(*See Illustration opposite.*)

£150

Rodrigues, *Bibliotheca Brasiliense,* 804.

Beautiful copy of this first edition, bearing the author's signature on title-pages of parts I, II, and IV.

Damiam de Goes was the keeper of the archives at the Torre do Tombo; and, according to some authorities, the principal state chronicler of Portugal. He was born at Alemquer, circa 1501, and entered the service of King Manuel at the age of nine, remaining at Court until the King's death in 1521. He afterwards travelled extensively in Europe, meeting various monarchs, from whom he received favours and distinctions; and on his return to Portugal, was commissioned by the Cardinal Dom Henrique, in 1558, to write the " Chronica " of his father, the late King. Goes became the victim of envy and intrigue, however, and was persecuted by the Inquisition as a suspect in connection with a supposed previous adherence to the doctrines of Luther and other reformers, whom he had met in Germany some years before. His great " Chronica " contains an extremely interesting relation of an extraordinarily interesting and prosperous reign; in which the naval prowess of Vasco da Gama and Magellan were vastly important factors in the rediscovery of the " New World " of the East; and " that land which they called Brazil," which were added to the dominions beneath King Manuel's sceptre.

This work will be fully described and illustrated by King Manuel of Portugal in his forthcoming " Catalogue of Early Portuguese Books (1489-1600) in the library of H.M. King Manuel." (London, Maggs Bros., 1928).

CHRONI

CA DO FELICISSIMO REI DOM EMA-NVEL, COMPOSTA PER DAMIAM DE GOES, DIVIDIDA EM QVATRO PARTES, das quaes eſta he ha primeira.

¶Foi viſta,& approuada per ho R. P F.Emanuel da veiga examinador dos liuros.

¶Em Lisboa em caſa de Françiſco correa, impreſſor do ſereniſsimo Cardeal Infante, ahos xvij dias do mes de Iulho de 1566.

¶Eſta taxada eſta primeira parte no regno em papel a duzentos,& çinquoenta reaes,& fora delle ſegundo ha diſtançia dos lugares onde ſe vender,& has outras tres partes pelo meſmo modo naquillo em que forem taxadas.

Com priuilegio Real

SEE ITEM NO. 77.

78. [GOLDEN LEGEND.] VORAGINE (J. DE): *LEGENDA AUREA, 1527.*

LEGENDA AUREA. THAT IS TO SAY IN ENGLISH, THE GOLDEN LEGENDE.

Gothic Letter, with large woodcut of the Holy Trinity, with Saints below, with numerous other woodcuts in the text. Thick folio. Original stamped calf, rebacked.

IMPRYNTED AT LONDON IN FLETE STREET AT THE SYGNE OF THE SONNE BY WYNKYN DE WORDE, 1527.

(See Illustration opposite.) £350

A perfect copy, with all the WOODCUTS COLOURED BY A CONTEMPORARY HAND.

This famous book of the *"Lives of the Saints"* was compiled by Jacobus de Voragine, Archbishop of Genoa, who composed it under the title of *"Legenda Aurea,"* in the Latin tongue, about the year 1290. The work is rightly called by Wharton "an inexhaustible repository of religious fable"; and such was the almost sacred light in which it was considered abroad, for upwards of two centuries, that the learned Claude Espence, in the year 1555, was obliged to make a public recantation for calling it *Legenda Ferrea!*

In this Edition, printed by Wynkyn de Worde, are many very curious, amusing, and extraordinary accounts, such as:—

"Thomas à Becket."

"And anone after saynt Thomas came to Rome on saynt Markes day at after none, & wha his Catour sholde haue bought fysshe for his dyner, by cause it was fastynge daye he coude gete none for no money & came & tolde to his lorde saynt Thomas so. And he had him bye such ae he coude gete, & than he bought flesshe and made it redy for theyr dyner, & saynt Thomas was serued with a capon rosted, & his meyny with boyled meet. And so it was that ye pope herde that he was come and sent a cardynall to welcome hym, and he founde hym at his dyner etynge fleshe, whiche anone returned & tolde to ye pope how he was not so perfyte a man as he had supposed, for contrary to the rule of ye chirche he eteth this daye flesshe. The pope wolde not byleue hym, but sent an other cardinal, whiche for more enydence toke the legge of ye capon in his keuerchefe, & affermed ye same, and opened his keuerchefe to fore ye pope, & he founde the legge turned in to a fysshe called a carpe. And when ye pope saw it, he sayd they were not true men to say suche thynges to this good bysshop. They sayd faythfully yt it was flesshe yt he ete. And after this saynt Thomas came to ye pope and dyd his reuerence & obedience, whome ye pope welcomed. And after certayne comynycacyon he demanded hym what meet yt he had eten, & he sayd flesshe, as ye haue herde to fore, bycause he coude fynde no fysshe, & very nede compelled him therto. Than the pope understode of the myracle yt the capons legge was turned in to a carpe, of his goodnes graunted to hym & to all of them of ye diocese of Canterbury lycence to ete flesshe euer after on saynt Markes days when it falleth on a flesshe day & pardon wt all, whiche is kepte & accustomed unto this day."

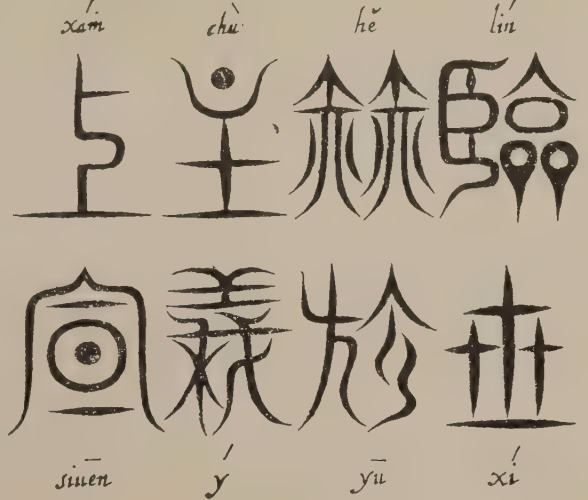
. . . . . .

"Conversion of a Jew."

"There was a man yt had borrowed of a Jewe a somme of money, and sware upon the awter of saynt Nycolas that he wolde rendre and paye it agayne as soone as he myght, and gave none other pledge. And this man helds this money so longe that the iewe demanded and asked his money. And he sayd that he had payed him. Then the lewe made hym to come before the lawe in judgement, and the othe was gyven to ye dettour, & he brought with hym an holowe staffe, in which he had put the money in golde, and he lente upon ye staffe. And when he sholde make his othe and swere, he delyvered his staffe to ye Jewe to kepe and holde whyles he swere. And then sware yt he had delyvered to him more than he ought to hym. And wha he had made the othe he demanded his staffe agayn of the iewe, & he nothynge knowing of his malice delivered it to him. Than this deceyvour went his waye & layd him in the way & a cart with foure wheles came with grete force & slewe him, and brake the staffe with golde, that it sprede abrode. And when the iewe herde this, he came thyder sore moved, and sawe the fraude. And many sayd to him that he should take him the golde. And he refused it sayinge. But yf he yt was deed was not raysed agayne to lyfe by ye merites of saynt Nicolas, he wolde not recevve it. And yf he came agayne to lyfe he wolde recevve baptysm and become chrysten. Than he that was deed arose, & the iewe was chrystened."

The tyme of the aduent or compynge of our lord in to this worlde is halowed in holy chirche ỹ tyme of foure wekes/ in betokenyng of foure dyuers comỹges. The fyrst was whan he came & appered in humayn nature & flesshe. The seconde is in the herte & conscyence. The thyrde is at the dethe. The fourthe is at the last iudgemẽt. The last weke may vnneth be accõplysshed. For the glory of the sayntes whiche shall be gyuen at ỹ last compyng shall neuer ende ne fynysshe. And to this signifyaũce the fyrst responce of the fyrst weke of aduent hath foure verses/to reken Gloria patri et filio/for one/to ỹ reporte of foure wekes. And how be it that there ben foure compynges of our lorde/yet ỹ chirche maketh mencyon in especyal but of twayne That is to wete/of that he came in humayne nature to the worlde/& of that he cometh to the iudgement & dome. As it appereth in the offyce of the chirche of this tyme. And therfore the festynges ỹ ben in this tyme ben of gladnes & of ioye in one partye/& that other partye is in bytternes of hert. Bycause of ỹ compyng of our lord in our nature humayne/they be of ioye & gladnes. And bycause of the compynge of the daye of iudgement/they ben of bytternes and heuynes. As touchynge ỹ compynge of our lorde in our bodyly flesshe/we may cõsyder thre thynges of this compynge. That is to wyte/ the oportunite/the necessyte/& ỹ vtilite. The oportunite of compynge is taken by the reason of the man ỹ fyrst was baynquysshed in the lawe of nature of the defawte of ỹ knowlege of god/by whyche he fell in to cuyll errours/& therfore he was constrayned to crye to god. Illumina oculos meos. That is to saye. Lorde gyue me lyght to myn eyen. After came the lawe of god whyche hath gyuen cõmaũdement/in whyche he hath be ouercome of impuyssaunce/as fyrst he hath cryed. There is none that fulfylleth but that cõmaundeth/for there he is onely taught/but not delyuered fro synne/ne holpen by grace/& therfore he was constrayned to crye. There lacketh none to cõmaũde/but there is none that accomplysshyth ỹ cõmaũdement. Than came the sone of god in tyme whan man was baynquysshed of ignorannce & impuyssaũce to that yf he had so comen tofore/ peraventure man myght saye ỹ by his owne merytes he might haue be saued. And thus he hath not be boũde to yelde thãkes to god. The seconde thynge that is shewed vs of this compynge is the necessite by reason of the tyme. Of whyche the apostle Paule speketh Ad Galatas the fourth chapytre. At vbi venit plenitudo temporis. Whan the pleuytude or full tyme of the grace of god was ordeyned/than he sent his sone that was god and the sone of the virgyn and wyfe the

SEE ITEM NO. 78.



In conspectv gen-
tivm revelavit Iv-
stitiam svam..

psal. 97

INNOCENTIA VICTRIX

SIVE

Sententia Comitiorum Imperij Sinici

PRO

INNOCENTIA

CHRISTIANÆ RELIGIONIS

Lata Juridicè per Annum 1669.

&

Ivssv R.P. Antonij de Govvea Soc.is IESV, ibidem V. Provincialis

Sinico-Latinè expolita

In Quàm cheū metropoli provinciæ Quàm tūm in Regno Sinarum.

Anno Salvtis Hvmanæ MDCLXXI.

SEE ITEM NO. 79.

PRINTED BY THE JESUIT MISSIONARIES IN CHINA

79. GOUVEA (ANTONIO DE): *INNOCENTIA VICTRIX, 1671.*

INNOCENTIA VICTRIX SIVE SENTENTIA COMITIORUM IMPERII SINICI PRO INNOCENTIA CHRISTIANAE RELIGIONIS LATA JURIDICE PER ANNUM 1669. . . . SINICO-LATINE EXPOSITA.

Small folio. 90 pp., original wrappers, enclosed in buckram portfolio.

IN QUAMCHEU METROPOLI PROVINCIA QUAMTUM IN REGNO SINARUM, 1671.

(*See Illustration opposite.*)

£105

A fine copy of one of the rarest of the books printed by the Jesuit Missionaries in China. It is printed throughout in Chinese and Latin, in the Chinese manner, on native paper. The characters are cut on wooden blocks, and the work includes ninety pages, the first of which contains a remarkable frontispiece, consisting of a black ground with the design and letters of the title left in white. The design represents a circle of fire enclosing the sacred monogram I.H.S., together with the Cross and the instruments of the Passion.

Only four other copies of this work appear to be known, two of which are in the Bibliothèque Nationale, Paris, and one in the British Museum.

THE ONLY COPY KNOWN WITH THE PLATES PRINTED IN COLOURS

80. [GRAMMONT.] COUNT A. HAMILTON. *MEMOIRS, 1793.*

MEMOIRS OF COUNT GRAMMONT; BY COUNT A. HAMILTON.

A New Translation, with Notes and Illustrations. Embellished with seventy-six portraits, of the Principal Characters mentioned in the work. UNIQUE COPY, WITH ALL THE 76 PORTRAITS MOST BEAUTIFULLY PRINTED IN COLOURS. 4to. Contemporary straight-grain crimson morocco, gold border on sides, gold lines on back, gilt leaves.

LONDON: PRINTED FOR S. AND E. HARDING, 1793.

(*See Illustration opposite*). £210

The portraits in this magnificent book are beautiful specimens of Colour Printing, and THIS IS THE ONLY KNOWN COPY WITH THESE PLATES PRINTED IN COLOURS. They are engraved by Gardiner, Ogborne, Harding, and others, from Drawings by S. Harding, and comprise:—

Le Comte Antoine Hamilton.
Count Grammont.
Cardinal Richelieu.
Marechal de Turenne.
Madame Royale.
Prince de Condé.
Cardinal Mazarin.
Mareschal de Humières.
Albert, Prince Aremberg.
Anne D'Autriche.
Louis XIV.
Oliver Cromwell.
Henry Duke of Glouceſter.
Earl of Clarendon.
Princess of Orange.
Catharine of Braganza.
St. Evremond.
Mrs. Middleton.
Mrs. Hyde.
Countess of Shrewsbury.
Henry Germain, Earl of St. Albans.
Miss Hamilton, afterwards Lady Grammont.
Monsieur Brisacier.
Prince Rupert.
Charles II.
Lord Robarts.
George Lord Digby.
Francesco Corbetta.
Elizabeth Butler.
Miss Brook, afterwards Lady Denham.
Sir Peter Lely.
Sir John Denham.
Duc de Brissac.
Duke of Ormond.
Sir Stephen Fox.
Mark Kirk, Wife of Sir Thomas Vernon.
Edward Progers.
Earl of Feversham.
Miss Bagot.
Miss Temple.
Aubery de Vere, XX, and Laſt Earl of Oxford.
Sir Charles Lyttelton.
Thomas Killigrew.
Miss Price.
Jacob Hall, the Rope Dancer.
Duchess of Cleveland.
John, Earl of Roche ſter.
Miss Jennings.
George Hamilton.
Somer Hill (View).
Duchess of Newcastle.
Duke of York.
Lord Russell.
Henry Howard, Duke of Norfolk.
Duke of Buckingham.
Earl of Arlington.
Miss Stewart.
Queen Dowager.
Earl of Cheſterfield.
Duchess of York.
Countess of Ossory.
Earl of Ossory.
Lady Southesk.
Lady Robarts.
Nell Gwyn.
Mrs. Hughes.
Duke of Montagu.
Marechal de Grammont.
Duke of Monmouth.
Miss Lucy Waters.
Duchess of Buckingham.
John Churchill.
Charles Sackville, Earl of Dorset, etc.
Mrs. Davis.
Miss Davis.
La Triſte Héritière.
Roger Palmer, Earl of Caſtlemaine.

Count Grammont was the French Courtier so celebrated for his wit, frivolity, and gallantry. He was born in 1621. These "Memoirs" were written by his brother-in-law, Anthony Hamilton, who was born in Ireland, of Scotch descent. Hamilton's mother was a ſiſter of the Duke of Ormond. His wit and elegant accomplishments rendered him a favourite at the Courts of Charles II and James II. The "Memoirs of Grammont" are greatly admired as a highly-finished picture of the voluptuous Court of Charles II. La Harpe said, "Of all frivolous books, it is the moſt agreeable and moſt ingenious."

The Publishers in the Preface, write:—

> "In selecting the portraits, which embellish this work, they have had such assistance from many families, as they cannot but gratefully remember and acknowledge. The typography, they presume, will do no discredit to the English press. In every thing which concerns the work, they have spared no expense, and truſt with confidence to the liberality and juſtice of the public."

J. Harding del.t W.N. Gardiner sculp.t

MISS HAMILTON.

afterwards LADY GRAMMONT.

PRINTED IN COLOURS.

SEE ITEM NO. 80.

SEE ITEM NO. 81.

81. [GREEK MANUSCRIPT.] *SYNAXARIA, Circa 1350.*

SYNAXARIA: LECTIONS FOR SERVICES IN THE BYZANTINE CHURCH, WITH EXPLANATIONS BY NICEPHORUS CALLISTUS. (IN GREEK.)

Manuscript in clear, black Greek characters on 111 leaves of paper, 21 long lines to a full page. Headings and initial-letters in red. Head and tail decorations. With thirty-three illustrations, outlined with pen and painted in colours, depicting sacred subjects, lives of the saints, etc. Square 8vo. Original binding, well preserved, wooden boards, covered with leather, with decorations in blind composed of lines, small rosette-like stamps, and a border of small animal stamps, a large metal boss in the centre of each cover.

(BYZANTINE, XIVTH CENTURY.)

(*See Illustration opposite.*)

£250

This MS. Synaxaria is a liturgical book of the Byzantine Church; it contains abridged lections for services from 3rd Sunday after Epiphany to Trinity Sunday. The lessons are taken not only from the Gospels but also from lives of the saints, etc. The Medieval MSS. of the Synaxaria are thus important for Byzantine heortology and church history. There is no MS. of the Synaxaria in the British Museum.

Nicephorus Callistus, by whom are the explanations on the lessons, flourished at the beginning of the XIVth century; he was an ecclesiastical writer and is valued as the only true church historian of the Byzantine period.

As a conclusion to the book is an Encomium on the Patriarch Joseph, by Ephraem, the fourth-century saint of Syria; this occupies the final 19 leaves.

This early Greek MS. is made particularly interesting by reason of its illustrations in the text, thirty-three in number and of varying sizes, which depict, very graphically, scenes from the life of Christ, gospel stories, lives of the saints, etc.; they are skilfully executed; the artist has succeeded in getting a great deal of feeling and movement into the drawing, and the colour has been applied tastefully and effectively. In a number of cases the artist has framed the picture with a red brush-line.

Two leaves in the body of the MS. have been supplied in a late hand, and the final leaf is lacking. The first leaf somewhat damaged; some tears repaired; and in two places there is a small hole in the text; several margins a little restored.

82. [GROLIER BINDING.] *VALERIUS MAXIMUS, 1534.*

VALERIUS MAXIMUS NUPER EDITUS.

Small 8vo. Bound for Jean Grolier, the Prince of Bibliophiles, in olive green morocco, lettered on the upper cover in the centre "VALERIUS MAXIMUS," *and at foot* "IO. GROLIERII ET AMICORUM," *on the lower cover in centre* "PORTIO MEA DOMINE SIT IN TERRA VIVENTIUM."

VENICE, ALDUS, 1534.

(See Illustration opposite). £500

A BEAUTIFULLY DESIGNED BINDING AND A VERY DESIRABLE EXAMPLE FROM GROLIER'S LIBRARY. Inside the front cover is a printed ticket: "Ex libris Desmeure."

The copy itself is of great interest, the Aldine device at beginning and end is especially coloured in blue, black and gold, and the initial letters throughout are in gold, the first one being in addition on a painted ground. The binding is in a very fine state of preservation. In 1650 de Vic acquired the whole of Grolier's Library, and he had most of the binding restored at the back and hinges, as is the case with this present example.

This is the binding described by the Grolier Club edition of "Researches concerning Jean Grolier, his life and library" under No. 518. It was Leroux de Lincy No. 318 and is mentioned in Van Praet's list as part of the Renouard collection, and by Renouard in his *Catalogue de la Bibliothèque d'un Amateur,* 1819. It formed part of the Leblond sale in 1810. It was exhibited and described briefly in the *"Exhibition of Bookbindings,"* Burlington Fine Arts Club, London, 1891.

SEE ITEM NO. 82.

Quidam tam clericus q̄ laicus quere
la ē non modica. occupacio grauis
et questio dubiosa. quomodo quis
se habere debeat in celebrando uel
cōmunicando Quando uidelicet ac
cedere. Quomodo accedentes moti
uel dispositi esse. Aut quibus motiuis uł indispo
sicionibus abstinere debeant Et an melius sit con
tinue sumere corpus xp̄i. frequenter. aut raro. De
tam utili et multis quodāmodo necessaria maria
sepe interrogans. pluries interrogatus. audiui ua
ria et uidi. Nec tm̄ adhuc sic quietus sum quin se
pe discepterm et litigem in me ip̄o Jam uolo acce
dere Jam nolo. hinc attrahor. illinc retrahor. nūc
spe diuine miſicordie animor ut faciam. nunc ti
more misere consciencie aut districti iudicij terre
or ut dimittam. Et ita nescio quid deo magis pla
ceat. quid m̄ magis expediat Vereor me sepius
accedere dū abstinendū est. et dū accedendū est o
mittere. ymmo q̄ magis tamdiu disputando mecum
dubito q̄ ex ip̄a disputacōne tempus transit uel
alias impedimentū occurrit et negligo Licet autē
hijs dubijs et tot ambiguitatibus conscienciaꝫ
satisfacere nō ualeam et hec lis nō mūq̄ ualde bo
na sit. q̄ ex ea consurgit discussio consciencie ut
ꝓbet homo seip̄m. q̄ tamen consciencia q̄ magis er
ronea uel nimis scrupulosa est. et ad vnam ptem
tali motiuo mouetur quo uel ad oppositam pt̄e
uel nichil omnino moueri deberet. Quicquid uisum
est michi iudicet qui uoluerit an bene. q̄ non ē.

SEE ITEM NO. 83.

83. [GUTENBERG PRINTING.] MATTHIAS DE CRACOVIA: *TRACTATUS, 1460.*

TRACTATUS RATIONIS ET CONSCIENTIAE DE FREQUENTI USU COMMUNIONIS.

Gothic Letter, 30 long lines to a full page. Capital spaces on 1a and space left before each speech for the speaker's name. Initial paragraph-marks, initial-strokes, and names of speakers supplied in red. 4to, full levant morocco.

MAYENCE [PRINTER OF THE CATHOLICON (JOHANN GUTENBERG), CA. 1460.]

(*See Illustration opposite.*)

£1250

Hain *5803. Proctor 147. B.M. Cat. Incun., Vol. I, p. 40. Seymour de Ricci, *Cat. des premières impressions de Mayence*, 91. Zedler, *Das Mainzer Catholicon*, pp. 46-52, pl. VI. Hawkins 1.

First Edition of this tract (in dialogue-form), on the use and abuse of frequent Communion, by Matthieu de Krokov, Bishop of Worms, from 1405-1410.

Four books are assigned to the press of the "Printer of the Catholicon"; they are: The *Catholicon*, the *Tractatus rationis*, and two editions of Aquinas' *Summa de articulis*. A single type appears in them all, a small and meagre gothic. These four Catholicon-type productions are the books that English bibliographers find easiest to credit to Gutenberg, and, in Germany, Dr. Gottfried Zedler, in an exhaustive monograph on the Catholicon (*Das Mainzer Catholicon*, 1905), strongly urges Gutenberg's claim to them. The Catholicon (a Latin dictionary by Johann Balbus) is the only one with a colophon; this colophon, while it gives no name of any person, records that it was produced at Maintz in 1460 *"by the help of the Most High . . . who oftimes reveals to the lowly that which he hides from the wise."* These are words which well might have been written by Gutenberg as the inventor of printing.

The *"Tractatus rationis,"* as above stated, is printed in the same type, as the *Catholicon* (but leaded or cast on a larger body), and was probably issued about the same time. Dr. Zedler has shown that the printing of this treatise took place while the *Catholicon* was in the press. That the *Tractatus rationis* is with good reason considered to be the work of Gutenberg may be judged by the following quotation from Mr. Pollard:—"The title of this book [*Aquinas, Summa*] forms a fourth and that of the *Tractatus rationis et conscientiae* the sixth of the entries in the Advertisement set forth by Peter Schoeffer about 1469, which also includes the *Catholicon*. As the workmanship is very inferior to that of the books of Fust and Schoeffer, it is practically certain that they were not printed by that firm, but that the stock had been bought up. The fount of type passed into the hands of the brothers Bechtermuncze of Eltvil, one of whom continued printing with it for some years. But the books in Schoeffer's advertisement were stated to have been printed at Mainz. These two books must therefore have been printed before the transfer of the type, and Gutenberg is the only known person to whom they can be assigned. He may have sold them to Schoeffer when he parted with his type, or Schoeffer may have bought the stock after Gutenberg's death."

Of this book Mr. Gordon Duff, following August Bernard, writes (*Early Printed Books*, p. 35):—"In the copy of the *Tractatus racionis* belonging to the Bibliothèque Nationale, the following Manuscript note occurs: *Hos duos sexternos accomidavit mihi henrycus Keppfer de moguncia, numquam revenit ut reacciperetur*, &c." This Keppfer was one of Gutenberg's workmen, and his name occurs in the notarial instrument of 1455, so that this inscription forms a link between the book and Gutenberg.

This most valuable specimen of Gutenberg printing is on the whole in a most excellent condition; the few faults to be noted are: the blank tail margin of the first leaf repaired (text unaffected); two small rust holes through the text of the last leaf, and from the verso (blank) of the last leaf a small stamp has been removed, damaging some letters on the recto, which have been restored.

¶ Only 2 copies in U.S.A. (according to Census), Annmary Brown Memorial and Library of Congress.

THE EARLIEST SPECIMEN OF HAMBURG PRINTING

84. [HAMBURG PRINTING.] JACOBUS DE VORAGINE: *LAUDES, 1491.*

LAUDES' BEATE MARIE VIRGINIS.

Gothic Letter, double columns, 38 lines to a full column. Initial spaces; initials and paragraph-marks painted by a contemporary hand in red or blue, some underlining in red. Folio. Fine, original binding of wooden boards covered with ſtamped white pigskin, in the top of the front cover is ſtamped the title "L. bte. vir," below this a seventeenth-century owner has had ſtamped the initials F. C. S. V. L. F., and at the foot the date 1614, two metal clasps.

HAMBURG, JOHANN AND THOMAS BORCHARD, 14 NOVEMBER, 1491.

(*See Illuſtration opposite.*)

£1000

Hain *9940. Proctor 3206. British Museum Cat. Incun., Vol. III, p. 690.

The firſt book printed at Hamburg, by the only printers. Hamburg is almoſt the rareſt of German presses. This book has the diſtinction of being the only fifteenth-century book bearing the name of Hamburg as its place of impression—one other fifteenth-century book is assigned to the two Borchards at Hamburg, but purely on the ſtrength of its type. Such an intereſting and important specimen of printing is doubly desirable when, as in the present case, it is preserved in its original fifteenth-century binding. The binding of our copy is, moreover, in a remarkable state of preservation; it has been scarcely affected by the passage of time.

The British Museum Catalogue of Incunabula gives the following, brief account of the firſt Hamburg press:—

"Johann (Hans) Borchard, or Borchardes, became a citizen of Hamburg in 1490, and was printing with Thomas Borchard in 1491. This is the only date explicitly connected with this press, but Johann Borchard is mentioned in the Lubeck cuſtoms regiſter as having exported books to Copenhagen in 1495, and he further printed and signed two books as late as 1510. (See Collijn, *Neue Beiträge zur Geſchichte d. ält. Buchdrucks in Hamburg.*")

The present copy is not without wormholes, for the moſt part, however, very insignificant; some leaves water-stained.

mones: iō dr̄ mẏrrhe. Ipa habuit deuocōnē internā. iō dr̄ thuris. ipsa hūit oim virtutuz plenitudinē et habundātiā. et iō subditur. et vniuersi puluerīs pigmentarij.

¶ Quomodo beata virgo Maria fuit vulnerata.

Vulnerata multō gladijs siue sagittis fuit btā virgo maria. p̄mus ē gladi⁹ tioris. de quo dr̄ i ps̄. Cōfige tioze tuo carnes me. Ihesuz gladiū virgo maria habuit. p quē a se oīa carnis vicia r̄secauit. Hūit āt nō tioze ꝑfectē: sz filialē q pmanet in sc̄m sc̄i. Et q aiaz facit pulchrā. vñ ipa dr̄. Ego mr̄ pulchre dilectiōis timoris et agnitiōis ⁊c̄. ¶ Secūs ē gladi⁹ diui ẏmōis. de quo dr̄ Heb. iiij. Uiu⁹ est ẏmo dī ⁊ efficax et penetrabilioz oīni gladio ancipiti. Istū gladiū virgo maria in coꝛde portabat. q̄z verba dei sp in coꝛde suo ꝟuabat Dia verba hec ꝓferēs in coꝛde suo Ambꝛosi⁹. Nec hīstoria nec lr̄e docēt btāz virginē mariā gladio vitaz finiuisse. Incertū ē aūt vtrū symeō pro gladio materiali dixerit an pro verbo dī validō et acutioꝛi oīni gladio ancipiti ¶ Tercī⁹ ē gladi⁹ āoris de quo dr̄ spōsa vulnerata charitate ego sum. De his trib⁹ gladijs dr̄ Bern̄. Est sagitta q̄daz tioꝛ dñi qui carnis desideria cōfigit ⁊ inr̄ficit vt spūs salu⁹ fiat. Est etiā sagitta ẏmo dñi modo viuus efficax penetrans vsq̄ ad diuisionē aīe ⁊ spūs Est etiā sagitta electa amoꝛ xp̄i q aiam beate marie miro mō nō solū ꝓfixit: sed etiā ptr̄āsiuit. vt nulla in pectoꝛe virginali pticulā vacuā amoꝛe reliq̄rit aut certe ptr̄āsiuit eā vt veniret vsq̄ ad nos. ⁊ de plenitudie ei⁹ oīs accipim⁹ ¶ Quart⁹ gladi⁹ fuit doloris quo fuit vulnerata in xp̄i passione filij sui. Luc. ij. Tuā ipi⁹ aiam ptr̄āsibit gladi⁹ Bernard̄. Uere ptr̄āsiuit vt eā plus q̄z martirē nō immerito p̄dicem⁹. in qua nimirū sensum coꝛpe passiōis excessit cōpassionis affect⁹ ¶ Quītus ē gladi⁹ psecutionis. q̄z multas cū apl̄is est psecutiones ꝑpessa. Ambꝛosi⁹ in sermōe super illud. Tuā ipius aiam ptr̄āsibit gladius. In scriptura sacra inquit. Gladij noīe tpalis tribulatio p̄figuratur. Juxta illud. gladiū euaginauerūt pctōres ⁊c̄. Gladius eoꝛ intret i coꝛda ipsoꝛ. Et de Joseph tribulato dr̄ fezrū ptr̄āsiuit aiam eius Quanq̄z āt multe tribulatiōes animā trāsfoderint bīssime marie virginis: illa tñ hic specialiter designatur q̄ materna transfixit viscera domino in cruce moꝛiente. Deo gr̄as.

¶ Finem accipiūt beate virginis marie laudes. magna cū diligentia emēdate. atz ꝺ ẏbo ad ẏbū p totū attēte reu ise In mercuriali oppido Hamboꝛgensi loco famatissimo impresse. Per me Joannē ⁊ Thomā boꝛchard̄. Anno dñi. M.cccc.xcj. sc̄ō a feria p⁹ martini. De quo dñs ds gl̄iosus cū sua benedicta matre sit eternaliter bñdictus. AMEN.

SEE ITEM NO. 84.

85. [HENRY III OF FRANCE BINDING.] FRANCESCO SERDONATI: *FATTI D'ARME, 1572.*

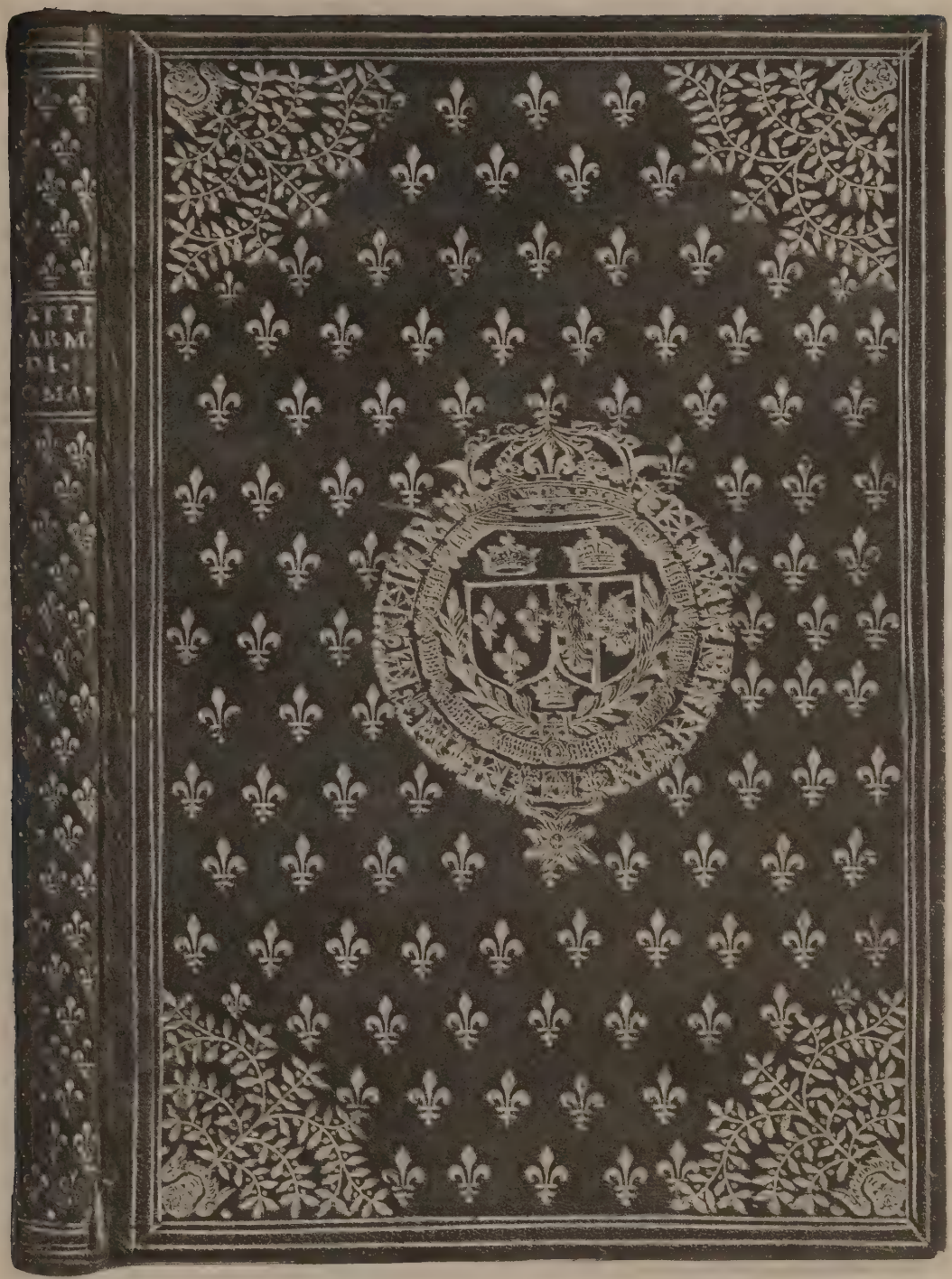
DE' FATTI D'ARME D'ROMANI LIBRI TRE. NE QUALI SI TRATTA DI TUTTE LA BATTAGALIE, ET IMPRESE, FATTE DA ROMANI, DALLA EDIFICATION DI ROMA, FINO ALLA DECLINATION DELL IMPERIO.

4to. Brown morocco, three-line fillet border on sides, surrounding full semis of Fleur-de-Lys, with the Arms in centre of Henry III, King of France, corners ornamented with gilt sprays, g. e.

VENICE, 1572.

(*See Illustration opposite.*)

£150



SEE ITEM NO. 85.

SEE ITEM NO. 86.

86. [HERBAL.] *JARDIN DE SANTE, 1510.*

LE JARDIN DE SANTÉ (THE "HORTUS SANITATIS" IN FRENCH), TRANSLATÉ DE LATIN EN FRANÇOYS: NOUVELLEMENT IMPRIMÉ A PARIS.

Together with the Second Part:

LE TRAICTÉ DES BESTES / OYSEAULX / POISSONS / PIERRES PRECIEUSES / ET URINES DU JARDIN DE SANTÉ.

Title printed in red and black. Numerous woodcut Illustrations, including the full-page figure of the Anatomical Man, and of the doctor in his laboratory, and hundreds of smaller woodcuts of plants, minerals, precious stones, occupations, etc., etc. Folio. Old vellum.

PARIS, PHILIPPE LE NOIR, CIRCA 1510.

(*See Illustrations opposite.*)

£250

87. HILTON (WALTER): *SCALA PERFECTIONIS, 1533.*

SCALA PERFECTIONIS.

This title is a xylographic inscription, beneath which is a large woodcut of Christ embracing the Cross, with a Monk kneeling beside him; and on last leaf is Wynkyn de Worde's Caxton device.

Gothic Letter. Small 4to, old red morocco gilt, g. e.

IMPRYNTED AT LONDON IN FLETESTREET, BY WYNKYN DE WORDE, DWELLYNGE AT THE SYGNE OF THE SONNE, AND FYNSSHED IN THE YERE OF OUR LORDE GOD MCCCCCXXXIII (1533.)

(*See Illustration opposite.*)

£125

A VERY FINE COPY OF AN EXCEEDINGLY RARE AND INTERESTING BOOK.

The Author was an Augustinian Canon at Thurgarton in Nottinghamshire. This was his chief work, and was one of the most popular treatises composed in English prior to the Reformation, and it is still one of the most famous Catholic books of the world.

Hylton was a great master of the School of English mystics, who were the spiritual descendants of Richard Rolle of Hampole. His beautiful "Ladder of Perfection" supplied both system and corrective to Rolle's exuberance of feeling. It is marked by clear insight, sanity, just judgment, and clarity of style. It is still read in modernised editions.

The "Scala Perfectionis" concludes on z viii with these words:—

> "This endeth this present book whiche expowneth many notable doctrynes in contemplacyon whiche is (as me semeth) ryght expedyent to those y set theyr felicite in occupyenge themselfe specyally for theyr soules helth."

Then begins:—

> "This is a deuoute boke compyled by mayster Walter Hylton, to a deuoute man in temporall estate, how he sholde rule hym."

which really forms the fourth book of the "Scala Perfectionis," and this ends with a five line verse:—

> "Infynyte laude with thankynges manyfolde
> I yelde to god / me socourynge with his grace
> This boke to fynysshe / which that ye beholde
> Scale of perfeccyon calde in euery place
> Whereof thauctor Walter Hylton was."

Scala perfectionis.

Imprynted at London in Fletestrete/by Wynkyn de Worde/dwellynge at the sygne of the Sonne/and fynysshed in the yere of our lorde god. M.CCCCC. xxiij. The.xxvij.daye of Maye.

SEE ITEM NO. 87.

88. HOGARTH (WILLIAM): *AUTOGRAPH LETTER, 1754.*

A LENGTHY AUTOGRAPH LETTER SIGNED TO JOHN J. KIRBY, AFTERWARDS PRESIDENT OF THE SOCIETY OF ARTISTS.

3 full pages, folio.

CHISWICK, 7TH JUNE, 1754.

(*See Illustration opposite*).

£85

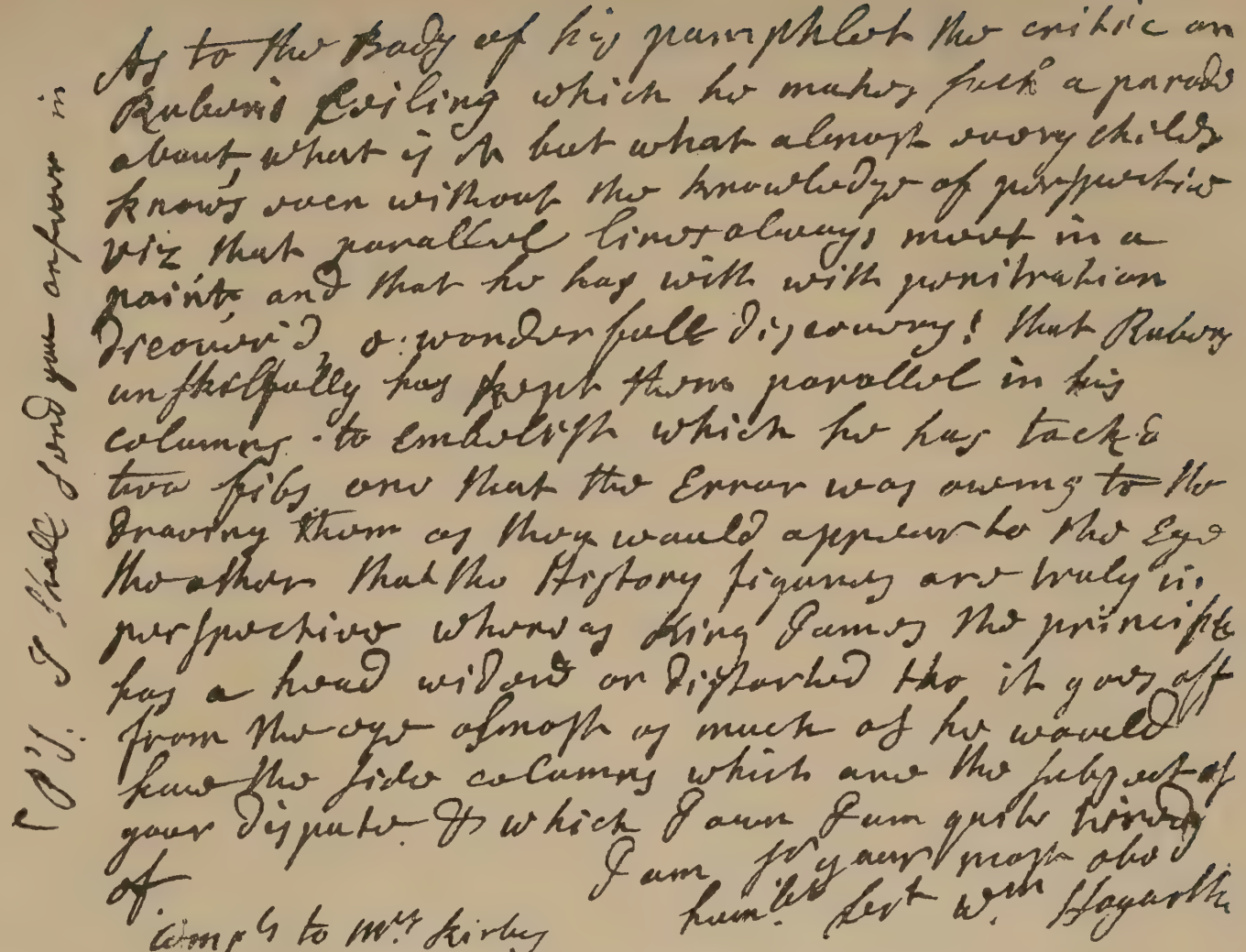
Of great length and entirely on art matters; discussing in detail the painter Highmore's pamphlet on perspective; also advising Kirby thereon. The letter, which is written in Hogarth's characteristic breezy style, has the top portions of the pages stained. Kirby, to whom the letter is written, was afterwards President of the Society of Artists; his portrait was painted by both Hogarth and Gainsborough.

The following are one or two extracts:—

". . . Is not the human face a more multiform figure than a cube then how will you do to reconcile that the latter may conform to the strict rules of perspective and the former, not as you shew by your row of faces, page 21, upon the whole of your answer to Mr. Highmore. I do not think his piece merrits so much of your notice, & were I to advise if you do give him a touch, let it be with a few short queries appealing to common understanding and the unprejudiced eye, such as whether an oval or egg can be the true representation of a sphere or ball. . . .

" Let him be asked if any history painter ever did or ever will widen or distort figures as they are removed from the canvas of his picture or would draw a file of musquetter so when the last man in the rank would be broader than high. . . . Are all objects exempt from the rules of perspective except buildings—did he himself ever so much as dream of an intervening plane, when he has been drawing a family piece with four or five people in a row, so as to distort the bodies and faces of those who should have had the misfortune to be placed nearest to the side of the frame, and what satisfaction would it be to his customer to tell them they were only distorted by the two rules of perspective, and might be seen in their proper shape again if they would give themselves the trouble of looking through a pin hole at a certain distance which by learning perspective they might be able to find in half an hour's time, or to save themselves that trouble they might get your antagonist to lug them about till their eyes were brought to the proper point. . . .

" As to the body of his pamphlet, the critic on Rubens' ceiling which he makes such a parade about, what is it but what almost every child knows even without the knowledge of perspective, viz.:—That parallel lines always meet in a point, and that he has with penetration discouv'red a wonderful discouvry! that Rubens unskilfully has kept them parallel in his columns, to embellish which he has tack'd two fibs, one that the error was owing to the drawing them as they would appear to the eye, the other that the history figures are truly in perspective." Etc., etc.



As to the Body of his pamphlet the critic on Rubens Ceiling which he makes such a parade about, what is it but what almost every child knows even without the knowledge of perspective viz that parallel lines always meet in a point and that he has with with ingenuity discovered a wonderfull discovery! that Rubens unfaithfully has kept them parallel in his columns. to embellish which he has tacked two lies, one that the Error was owing to the drawing them as they would appear to the Eye the other that the History figures are truly in perspective whereas King James the principle has a head widened or distorted tho it goes off from the eye almost as much as he would have the side columns which are the subject of your dispute. To which I am I am [illegible]

I am for your most obed
humble Servt W. Hogarth

Comps to Mrs Kirby

O! I shall send you an answer in

SEE ITEM NO. 88.

89. HOLINSHED (RAPHAEL): *CHRONICLES, 1577.*

CHRONICLES OF ENGLAND, SCOTLAND, AND IRELANDE. CONTEYNING, THE DESCRIPTION AND CHRONICLES OF ENGLAND, FROM THE FIRST INHABITING UNTO THE CONQUEST (UNTIL THIS PRESENT TIME 1577). THE DESCRIPTION AND CHRONICLES OF SCOTLAND, FROM THE FIRST ORIGINALL OF THE SCOTTES NATION, TILL THE YEARE OF OUR LORDE 1571. THE DESCRIPTION AND CHRONICLES OF YRELAND, LIKEWISE FROM THE FIRSTE ORIGINALL OF THAT NATION, VNTIL THE YEARE 1547. FAITHFULLY GATHERED AND COMPILED BY RAPHAELL HOLINSHED.

Gothic Letter, with the several woodcut titles and numerous fine woodcut illustrations. 2 vols., folio. Original calf (rebacked), some marginal notes cut into.

(LONDON), IMPRINTED FOR JOHN HUNNE, 1577.

(*See Illustration opposite.*)

£75

In Sig. Eeee of Vol. II is an extra leaf with *" The Names of the Knights made at Leith,"* and in Yyyy occurs a folded plan of the Siege of Edinburgh Castle (slightly cut into).

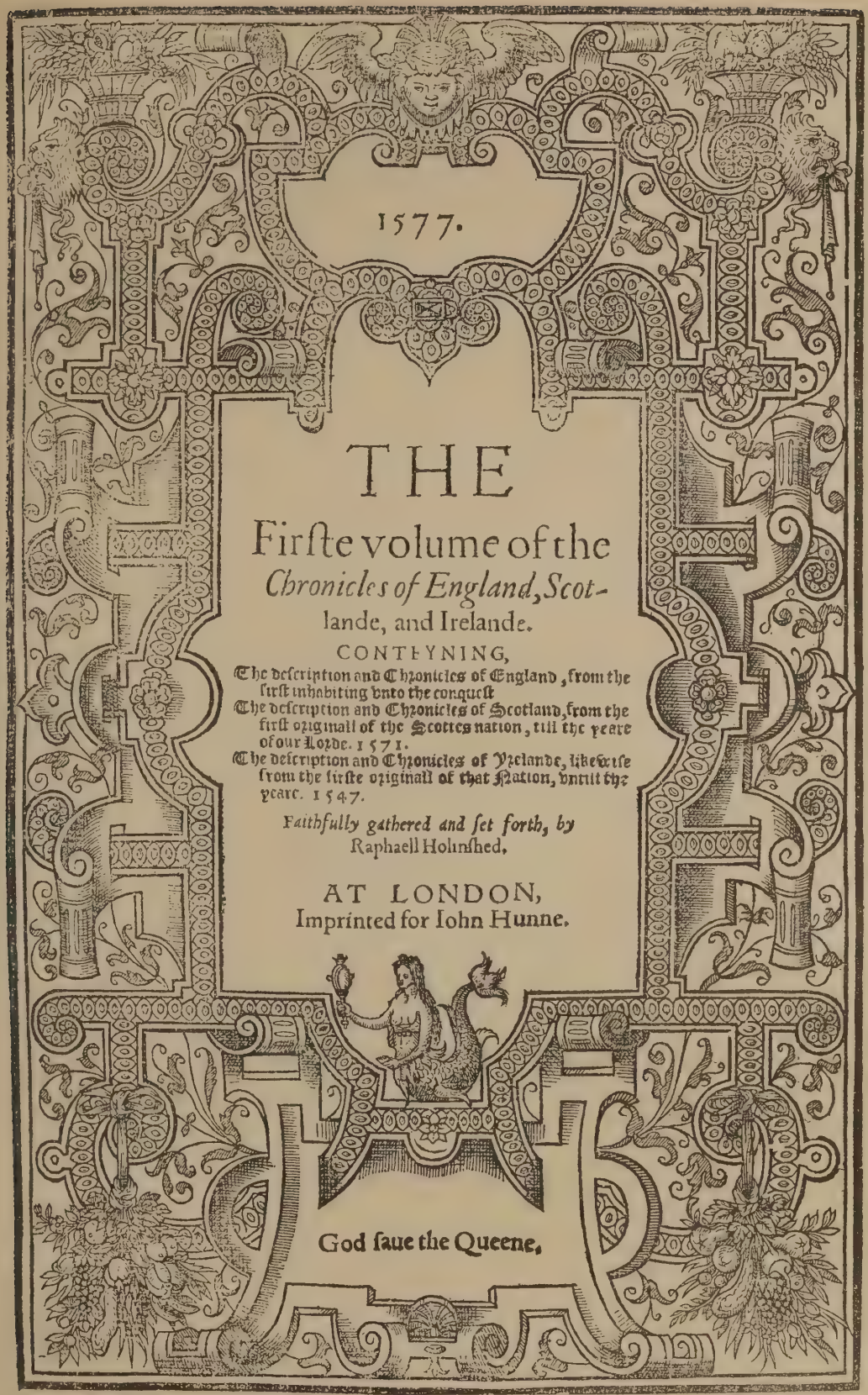
THIS, THE FIRST EDITION, USUALLY CALLED SHAKESPEARE'S EDITION, CONTAINS NUMEROUS WOODCUTS, NONE OF WHICH WERE REPRODUCED IN THE SECOND.

At p. 243 of the history of Scotland occurs a curious woodcut of the meeting of Macbeth and the witches.

Few books in early English Literature are more difficult to procure in a clean and perfect state than Holinshed's Chronicles.

" The *' Chronicles '* form a very valuable repertory of historical information. The enormous number of authorities cited attests Holinshed's industry. The style is clear, although never elevated, and the chronicler fully justified his claim ' to have had an especial eye upon the truth of things,' although his protestant bias is very marked throughout and his treatment of early times is very uncritical. The patriotic tone of the book led Holinshed's assistants to insist so strenuously on the rights of the English sovereigns to exact homage from the Scottish rulers, that Sir Thomas Craig was moved to write a reply entitled *' De Hominio,'* in 1605."

" The Elizabethan dramatists drew many of their plots from Holinshed's pages, and nearly all Shakespeare's historical plays (as well as *' Macbeth,' ' King Lear,'* and parts of *' Cymbeline '*) are based on Holinshed's *' Chronicles.'* At times (as in the two parts of *' Henry V '*) Shakespeare adopted not only Holinshed's facts, but some of his phrases. Many extracts from Holinshed's work have been printed by the editors of Shakespeare's historical plays, to illustrate the sources of his information." (D.N.B.).


1577.
THE
Firſte volume of the
Chronicles of England, Scot-
lande, and Irelande.
CONTEYNING,
The deſcription and Chronicles of England, from the
firſt inhabiting vnto the conqueſt
The deſcription and Chronicles of Scotland, from the
firſt originall of the Scottes nation, till the yeare
of our Lorde. 1571.
The deſcription and Chronicles of Yrelande, likewiſe
from the firſte originall of that Nation, vnto the
yeare. 1547.
Faithfully gathered and ſet forth, by
Raphaell Holinſhed.
AT LONDON,
Imprinted for Iohn Hunne.
God ſaue the Queene.

SEE ITEM NO. 89.

90. JACOBUS DE THERAMO: *BELIAL, 1448.*

BELIAL.

Manuscript written in German on 103 leaves of paper in double column, in a neat German hand, with 16 coloured drawings, nearly all full-page, and many initials in red. Small folio, original binding of wooden boards, covered with red vellum, two clasps.

HEILBRONN ON THE NECKER, 1448.

(*See Illustration opposite.*)

£350

An interesting and well illustrated manuscript of the German translation of an extremely curious religious romance written originally in Latin towards the end of the fourteenth century. This was known as *Consolatio Peccatorum, seu lis Christi et Belial.*

The general subject is a lawsuit between Satan and Jesus conducted according to the rules of the canon law, and tried before King Solomon as the judge.

On the last page, in the second column, there appears a written ex-libris of Mathias von Menshen of Heilbronn, architect of the Knights of the German Order, 1448, as this is the same handwriting as the rest of the book we might assume that he was the writer and possibly the illustrator of this manuscript. According to our collation, fifteen leaves, five of which were probably blank, are missing.

...als ihesus geladen ward da saß joseph an das recht vnd
ward ihesu geruffet Da sprach moyses ich bin hye sin
nertretter Der behend beliall raicht zu hand dar dry
geschriben klag der ain gelich stund als die ander ze

SEE ITEM NO. 90.

per aduentum nostrum, facturi non eramus, nisi Nobilis & Generosi Domini, Stenonis Brahe, regni Daniæ Senatoris (cuius humanitati atq; operæ, cum nobis, tum Serenissimæ coniugi nostræ hîc impensæ, plurimum debere nos agnoscimus) ad S. V. hodierno die expeditio, hasce a nobis evicisset. Quibus hoc vnum S. V. testatum cupimus, Suauissimæ, vitaq; nostra nobis charioris filiæ vestræ, cuius iucundissima consuetudine, Dei Opt. Max. benignitate, tandem aliquando perfruimur, educatione, forma, moribus, omnibusq; demũ animi & corporis ornamentis, ita nobis cumulatè satisfactum, vt nihil sit, quod animus noster, ad summam, quæ in vitæ fortunarumq; consorte expectari potest felicitatem, in ipsa desideret vsqueadeò in ea nobis elocanda beauit nos S. V. & immortali beneficio nos regnumq; nostrum sibi in perpetuũ deuinxit. Sed de his propediem fauente Deo coram, Vbi mutuj conspectus, colloquijq; iucundissima suauitate frui dabitur, eamq; adhibere interpretem, in cuius sinu nos nostraq; omnia deponere iampridem assueuimus. De nobis vero, pro materno isto erga nos, quem spirant vestræ literæ, affectu, sibi S. V. polliceatur, nos, ipsam non parentis tantum loco, sed vt veram vnamq; parentem, omni obseruantiæ genere, omnibusq; quæ a filio in matrem proficisci possunt officijs, perpetuò culturos & excepturos. Interea Deus Opt. Max. S. V. quàm diutissimè florentem & incolumem seruet. Dat. Asloiæ Norvegorum xiiij die Decembris Anno vltimi seculj 1589^no^ regnq; nostri vicesimo tertio.

S. V. addictissimus in perpetuum filius.

Jacobus R.

SEE ITEM NO. 91.

ON HIS MARRIAGE TO ANNE OF DENMARK
CONTRARY WINDS DELAY THEIR HOMEWARD JOURNEY

91. JAMES I OF ENGLAND: *LETTER SIGNED, 1589.*

LETTER SIGNED AND SUBSCRIBED (IN LATIN) TO HIS MOTHER-IN-LAW, SOPHIA, DOWAGER QUEEN OF DENMARK.

2 pp., folio. With seal.

CHRISTIANIA, 14TH DECEMBER, 1589.

(*See Illuſtration opposite.*)

£52 10s

An extremely important hiſtorical letter respecting his enforced ſtay in Norway, owing to the great ſtorm, and further expressing his joy and delight with his bride. James had been married by proxy to Anne of Denmark at Copenhagen, 20th Auguſt, 1589. The young Queen, however, was driven to Norway by a ſtorm, and James, impatient of delay, set sail from Leith 22nd October. He found her at Oslo, where they were married 23rd November.

(Trans.):—" Our dearest mother and cousin, When moſt desirous to avoid any further delays and led by impatient love to effect our plan we started from Scotland it was not our intention to remain in Norway longer than our conſtant desire would allow it, and we hoped to have favorable winds to facilitate the passage to us and our moſt serene and beloved wife; but the journey, the disembarking in this port, the roughness of this town, the moſt severe, ſtormy and bad winter weather which from day to day gets worse, and finally the health of our beloved wife which might be impaired by the tossing about on a ſtormy sea, made us hesitate to face further dangers; . . . The great affection of your beloved daughter who is dearer to me than our own life and whose cheerful temper, we greatly enjoy, while we cannot but be perfectly satisfied with her education, form, habits and finally with all her physical and moral qualities, and our heart can scarcely aspire to a greater happiness in the course of married life and vicissitudes than we are endowed with." Etc.

The Incidents of the contrary wind delaying James and his bride was (according to Miss Winſtanly) made use of by Shakespeare in Macbeth. It was believed that these ſtorms were raised by witches, and Agnes Sampson and others were accused of raising the ſtorms, and pursuing ships, while they themselves were invisible, and for this, Agnes and others were tried on January 27th, 1590. The articles of accusation included:—

" That she was made foreknown of the devil, of the laſt Michaelmas ſtorm, and that there would be great scathe, both by sea and land.

" That she was made foreknown by the spirit that the Queen's Majeſty would never come in this country unless the king fetched her.

" That Agnes with a number of others raised ſtorms to ſtay the Queen's homecoming to Scotland."

Miss Winſtanly writes: " Here we obviously have the cloſeſt parallels with the witches in Macbeth." They are from the beginning associated with ſtorms.

FROM THE ARCHITECT OF THE BANQUETTING HOUSE, WHITEHALL

92. JONES (INIGO): *AUTOGRAPH LETTER, 1620.*

AN IMPORTANT AUTOGRAPH LETTER SIGNED ENTIRELY CONCERNING THE BUILDING OF THE BANQUETTING HOUSE AT WHITEHALL.

1 full page, folio.

"FROM THE OFFICE OF HIS MAT^E WORK." 15TH JULY, 1620.

(*See Illustration opposite.*)

£95

A remarkable letter of great interest and entirely in the autograph of Inigo Jones; concerning the erection by him of the famous Banquetting house, Whitehall. His letters are of the greatest rarity. He deals with the carrying of the stone from Portland for the building of the Banquetting house; further as to one Luke Wilson, employed on the work who had confessed to theft in connection with same, who had been pardoned as "he might be usefull in furtheringe the service, soe much desired by his Ma^tie they have spared him." The letter then goes into detail as to some work and the delay with delivery of the stone necessary for it.

"For the worke of the Banquettinge house, y^t seemes there is nothing made ready for the second order of Pillers and Cornish, the w^ch will amount unto at the least 400 tons, nowe without making this new way from the Quarrie, they boeth affirms there can be made ready above 50 Tons a weeke at the most, and consideringe the yeare is so farr spent, that proportion will not serve the turne; for if the worke be not finished this yeare, his Ma^te as you knowe cannot be satisfied. And therefore my desire is that you would, as you have begun, continue yo^r care and paines in hasteninge the same." Etc.

Syr

I haue receiued yor letter The which I shoned to the Lords comissions for the Banquettinge house, from whome both yor selfe, and the rest who haue taken paines in the kings seruice, shall receiue Letters of their gratefull acceptance therof, as alsoe a further order howe to proceede both in finishinge of ye Leere, and makinge of a neere way for caria of the stone from the quarrie, without wch by the relacon both of Fillers and Benson, it weare not possible to furnish the quantety of Stones for the Banquettinge house in the time prefixed. As for Luke Wilson the Lords vppon hearinge the matter, he ingeniously confessinge his errour and craueinge pardon, they tooke some small time to deliberate and in the end consyder=inge that he might be vsefull there, as yor writt in yor letter, they haue sent him backe to Portland, where if he shall well behaue him selfe, he may yet redeeme the punishment for his former fault for none he shall neyther handle mony nor take the accompte, but onely tend to sett forward the worke by all the meanes he may, but he is euer bound to pray for yow by whose relacon, he hathe hetherto escaped soe great adanger for though the Lords weare in a manner resolued to haue seuerely punished him for example sake, yet consider=inge that he might be vsefull in furtheringe the seruice, soe much desired by his Matie they haue spared him.

For the worke of the Banquettinge house, yt seemes there is nothinge made ready for the second order of Fillers and Cornish, the wch will amount vnto at the least 400 tonns, nowe without makinge this neere way from the quarrie, they both affirme there can not be made ready aboue 60 Tonns a weeke at the most, and consideringe the yeare is soe farr spent, that proportion will not serue the turne: for if this worke be not finished this yeare, his Matie as yow knowe can not be satisfied. And therfore my desire is that yow woulde, as yow haue begun, continew yor care and paines in hasteninge the same, the wch I shall not faile to make knowne vnto the Lords from time to time. And shall euer reste.

Your louinge frende.
in what I am good

Inigo Jones

from the office of his Mte
worke 15 of July 1620

Yow shall heare from my Lo: of Arundell whether yow may meete him in the progresse

SEE ITEM NO. 92.

THE ONLY COPY KNOWN IN THE ORIGINAL WRAPPERS DATED 1805
OF ONE OF THE RAREST OF LAMB'S BOOKS FOR CHILDREN

93. LAMB (CHARLES): *KING AND QUEEN OF HEARTS, 1805.*

THE KING AND QUEEN OF HEARTS, SHOWING HOW NOTABLY THE QUEEN MADE HER TARTS, AND HOW SCURVILY THE KNAVE STOLE THEM AWAY; WITH OTHER PARTICULARS BELONGING THEREUNTO.

With 15 Engravings, uncoloured, as issued. THE EXCESSIVELY RARE FIRST EDITION. *12mo.* IN THE ORIGINAL BLUE PRINTED WRAPPERS (*back slightly repaired*).

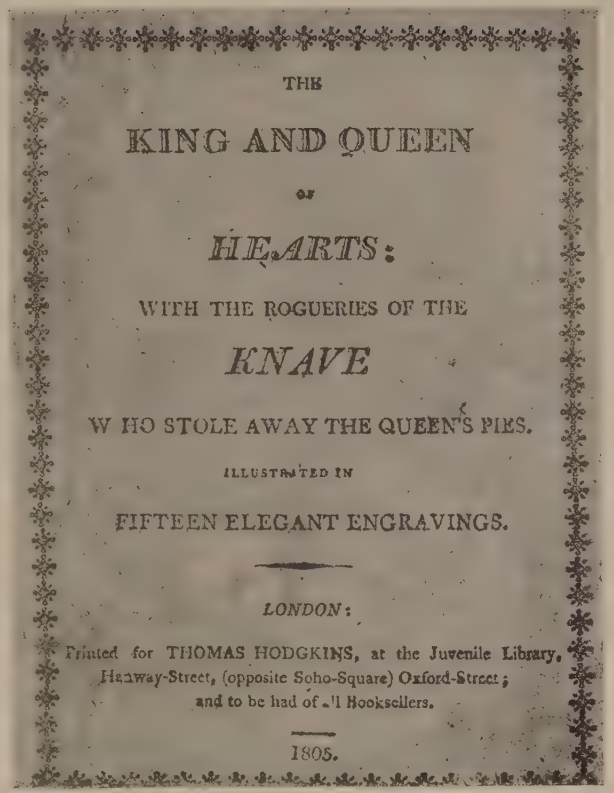
LONDON, PRINTED FOR THOMAS HODGKINS AT THE JUVENILE LIBRARY. 1805.

(*See Illustrations opposite and overleaf.*) £1500

THE FIRST ISSUE OF THE FIRST EDITION.

THE ONLY COPY KNOWN HAVING THE WRAPPER DATED 1805. There were five issues of this book. The plates were engraved in 1805, but only a very few copies were issued that year. When the call came for copies in the following years a new wrapper was printed with the new date—hitherto the 1806 edition had been considered the earliest; and Livingston, in his Bibliography of Lamb, gives 1806 as the first issue, but remarks: "It is possible that copies were issued having this date 1805 on the cover."

This, the first of Charles Lamb's Books for Children, is so excessively rare that no copies were known until one was discovered by E. V. Lucas in 1901, and since then only one or two have come to light.



THE

KING AND QUEEN

OF

HEARTS:

WITH THE ROGUERIES OF THE

KNAVE

WHO STOLE AWAY THE QUEEN'S PIES.

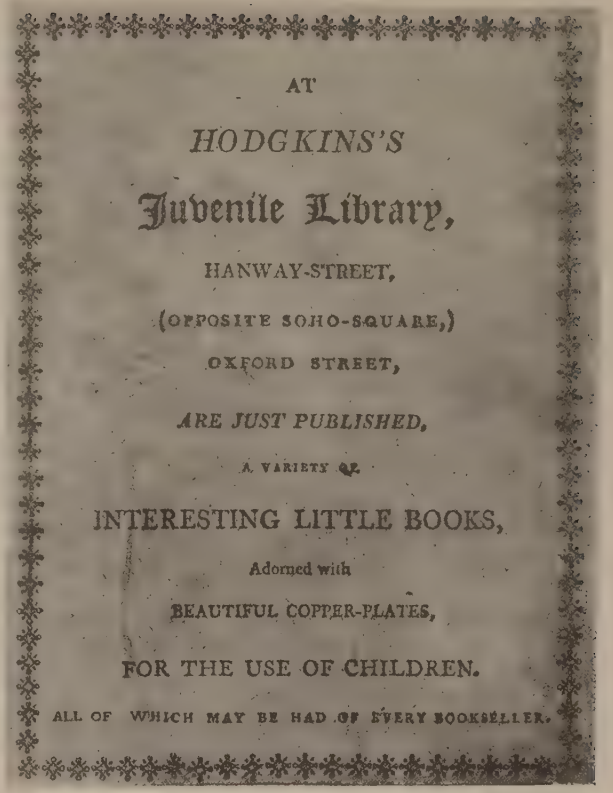
ILLUSTRATED IN

FIFTEEN ELEGANT ENGRAVINGS.

LONDON:

Printed for THOMAS HODGKINS, at the Juvenile Library, Hanway-Street, (opposite Soho-Square) Oxford-Street; and to be had of all Booksellers.

1805.



AT

HODGKINS'S

Juvenile Library,

HANWAY-STREET,

(OPPOSITE SOHO-SQUARE,)

OXFORD STREET,

ARE JUST PUBLISHED,

A VARIETY OF

INTERESTING LITTLE BOOKS,

Adorned with

BEAUTIFUL COPPER-PLATES,

FOR THE USE OF CHILDREN.

ALL OF WHICH MAY BE HAD OF EVERY BOOKSELLER.

SEE ITEM NO. 93.

The Queen of Hearts

High on a Throne of ſtate is ſeen
She whom all Hearts own for their Queen.
Three Pages are in waiting by;
He with the umbrella is her Spy,
To ſpy out rogueries in the dark,
And ſmell a rat, as you ſhall mark.

She made some Tarts

The Queen here by the King's commands,
Who does not like Cook's dirty hands,
Makes the court-paſtry all herſelf,
Pambo the knave, that roguiſh elf,
Watches each sugary ſweet ingredient,
And ſlily thinks of an expedient.

SEE ITEMS NOS. 93 AND 94.

COLOURED COPY OF

ONE OF THE RAREST OF LAMB'S BOOKS FOR CHILDREN

94. LAMB (CHARLES): *KING AND QUEEN OF HEARTS (COLOURED COPY).*

THE KING AND QUEEN OF HEARTS, SHOWING HOW NOTABLY THE QUEEN MADE HER TARTS, AND HOW SCURVILY THE KNAVE STOLE THEM AWAY; WITH OTHER PARTICULARS BELONGING THEREUNTO.

THE EXCESSIVELY RARE FIRST EDITION WITH FIFTEEN COLOURED ENGRAVINGS. *12mo, in contemporary binding of boards and leather back, enclosed in blue levant morocco case.*

PRINTED FOR THOS. HODGKINS, HANWAY STREET, NOVR. 18, 1805.

(*See Illustration opposite*).

£350

This, the first of Charles Lamb's books for children, is so excessively rare that it was unknown until a copy was discovered by E. V. Lucas in 1901, and since then only one or two others have come to light.

It was issued in two states with coloured and plain plates. The present is one of the very few copies known with engravings coloured. It is in contemporary binding, and with it are the following similar Children's Books:—

THE TYGER'S THEATRE.

With folding frontispiece and five coloured plates.

LONDON, PRINTED FOR B. TABART & CO., 1808.

A SEQUEL TO THE COMIC ADVENTURES OF OLD MOTHER HUBBARD AND HER DOG. By Another Hand.

With 12 coloured plates.

LONDON, 1806.

95. LAMB (CHARLES): *POETRY FOR CHILDREN, 1809.*

POETRY FOR CHILDREN, ENTIRELY ORIGINAL. BY THE AUTHOR OF "MRS. LEICESTER'S SCHOOL."

THE EXCESSIVELY RARE FIRST EDITION WITH THE GENUINE FRONTISPIECE TO EACH VOLUME. *2 vols., 12mo.* IN ITS ORIGINAL BINDING OF PAPER-COVERED BOARDS, LEATHER BACKS, *lettered lengthwise "Leicester's Poetry."* (*Preserved in a levant morocco case.*)

LONDON, PRINTED FOR M. J. GODWIN, AT THE JUVENILE LIBRARY. 1809.

(*See Illustration opposite*).

£1500

THE SCARCEST OF ALL THE BOOKS BY CHARLES AND MARY LAMB—NO COPY WAS KNOWN UNTIL 1877.

This being a popular Children's Book, copies must have been read entirely to pieces. The present one shows signs of children's use, one or two of the leaves being a little worn at the fore and bottom edge, it is nevertheless a very good copy indeed, and carries on the fly-leaf the name of its original owner, who evidently received it as a Christmas present:

"Master John Mackenzie,
25th December, 1809."

The book apparently did not appear until just before Christmas, 1809.

Livingston, in his Bibliography of Lamb's Works, makes interesting reference to this book, writing as follows:—

"The most valuable and in many respects the most interesting book by Lamb. Brother and sister collaborated in the work, and it seems to be impossible to determine just which pieces were by Charles and which by Mary. Robert Lloyd of Birmingham was visiting in London while the little book was in preparation. He wrote home to his wife as follows:—

"If we may use the expression, their Union of affection is what we conceive of marriage in Heaven. They are the World one to the other. They are writing a Book of Poetry for children together. Lamb and I amused ourselves in the afternoon in reading the manuscripts. I shall send one or two of the pieces in my next."

And a few days later he sent transcripts of four pieces from the proposed volumes. He says:

"It is task work to them, they are writing for money, and a Book of Poetry for Children being likely to sell has induced them to compose one; the verses I sent you were part of the collection."

FRONTISPIECE. VOL I

Keep in your own side do, Grey Pate!

POETRY

FOR

CHILDREN,

ENTIRELY ORIGINAL.

BY THE AUTHOR OF
"MRS. LEICESTER'S SCHOOL."

IN TWO VOLUMES.

VOL I.

LONDON:
PRINTED FOR M. J. GODWIN,
AT THE JUVENILE LIBRARY, NO. 41, SKINNER STREET.

1809.

SEE ITEM NO. 95.

POETRY

FOR

CHILDREN,

ENTIRELY ORIGINAL.

BY THE AUTHOR OF
"MRS. LIECESTER'S SCHOOL."

BOSTON:

PUBLISHED BY WEST AND RICHARDSON,
AND EDWARD COTTON.

1812.

SEE ITEM NO. 96.

THE EXCESSIVELY RARE BOSTON ISSUE

96. LAMB (CHARLES): *POETRY FOR CHILDREN, 1812.*

POETRY FOR CHILDREN, ENTIRELY ORIGINAL. BY THE AUTHOR OF "MRS. LEICESTER'S SCHOOL."

12mo. In the original binding of boards, leather back. Preserved in a morocco pull-off case.

BOSTON, PUBLISHED BY WEST AND RICHARDSON, 1812.

(*See Illustration opposite*).

£250

This, the First American Edition of "Poetry for Children" is equally as rare as the first edition published in London in 1808. Lamb, in a letter to Mrs. Norris in 1833 referring to "Poetry for Children," stated:—

> "The first volume printed here is not to be had for love or money, not even an American edition of it. It is much the same as the London one."

This American edition included only 81 out of the 84 pieces of the first edition.

We are unable to trace a reference to the sale of a copy in any of the American Auction Sale Records.

97. LAMB (CHARLES): *BEAUTY AND THE BEAST, "SURPRIZE" ISSUE, 1811.*

BEAUTY AND THE BEAST: OR A ROUGH OUTSIDE WITH A GENTLE HEART. A POETICAL VERSION OF AN ANCIENT TALE. ILLUSTRATED WITH A SERIES OF ELEGANT ENGRAVINGS.

THE EXTREMELY RARE FIRST EDITION (*with the plates in colours*). *16mo. With the original printed wrappers back and front. Bound by Morell in full crushed levant morocco g. e.*

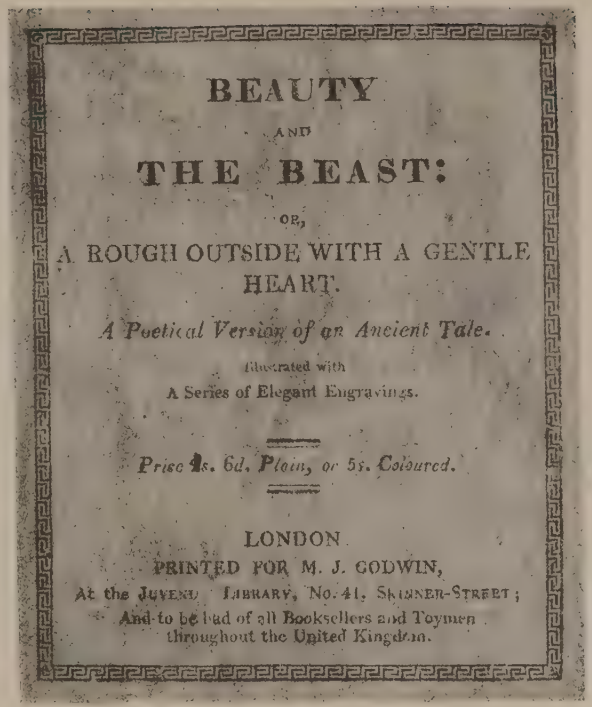
LONDON, PRINTED FOR M. J. GODWIN. (1811.)

(*See Illustration opposite*).

£250

This is the "Surprize" issue, published without a printed title, the title on the wrapper serving that purpose.

There were several editions of "Beauty and the Beast" printed within a few years, the later issue having a sheet of music added.



BEAUTY

AND

THE BEAST:

OR,

A ROUGH OUTSIDE WITH A GENTLE HEART.

A Poetical Version of an Ancient Tale.

Illustrated with

A Series of Elegant Engravings.

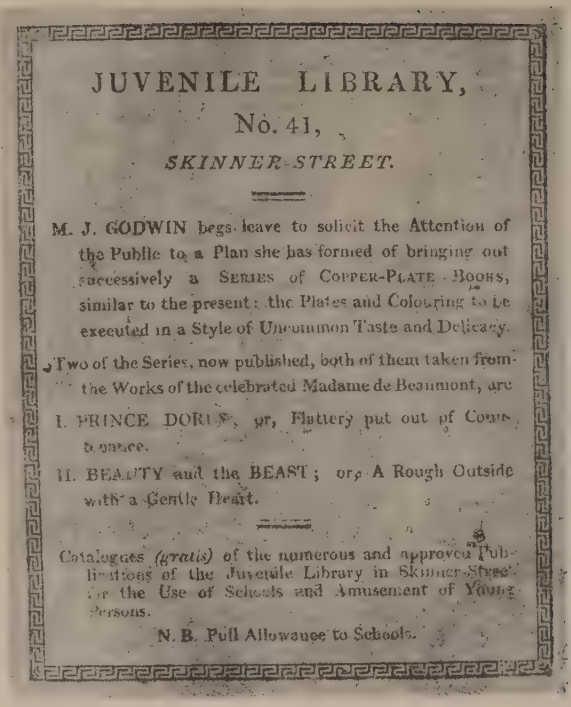
Price 1s. 6d. Plain, or 5s. Coloured.

LONDON

PRINTED FOR M. J. GODWIN,

At the JUVENILE LIBRARY, No. 41, SKINNER-STREET;

And to be had of all Booksellers and Toymen throughout the United Kingdom.



JUVENILE LIBRARY,

No. 41,

SKINNER-STREET.

M. J. GODWIN begs leave to solicit the Attention of the Public to a Plan she has formed of bringing out successively a SERIES of COPPER-PLATE BOOKS, similar to the present: the Plates and Colouring to be executed in a Style of Uncommon Taste and Delicacy.

Two of the Series, now published, both of them taken from the Works of the celebrated Madame de Beaumont, are

I. PRINCE DORUS, or, Flattery put out of Countenance.

II. BEAUTY and the BEAST; or, A Rough Outside with a Gentle Heart.

Catalogues *(gratis)* of the numerous and approved Publications of the Juvenile Library in Skinner-Street, for the Use of Schools and Amusement of Young Persons.

N. B. Full Allowance to Schools.

SEE ITEMS NOS. 97 AND 98.

Beauty in her Prosperous State.

BEAUTY AND THE BEAST.

A MERCHANT, who by generous pains
Prospered in honourable gains,
Could boast, his wealth and fame to share,
Three manly SONS, three DAUGHTERS fair;
With these he felt supremely blest.—
His latest born surpass'd the rest:
She was so gentle, good and kind,
So fair in feature, form and mind,
So constant too in filial duty,
The neighbours called her LITTLE BEAUTY!

SEE ITEMS NOS. 97, 98, AND 99.

98. LAMB (CHARLES): *BEAUTY AND THE BEAST, "SURPRISE" ISSUE, 1811.*

BEAUTY AND THE BEAST: OR A ROUGH OUTSIDE WITH A GENTLE HEART. A POETICAL VERSION OF AN ANCIENT TALE. ADORNED WITH A SERIES OF ELEGANT ENGRAVINGS.

THE EXTREMELY RARE FIRST EDITION WITH THE PLATES IN COLOURS. *16mo. In the original printed wrappers, uncut, as issued.*

LONDON, PRINTED FOR M. J. GODWIN. (1811.)

(*See Illustration opposite.*) £250

This is the "Surprise" issue, and, like the previous copy, was one issued with the printed wrapper serving as title-page.

99. LAMB (CHARLES): *BEAUTY AND THE BEAST, "SURPRIZE" ISSUE, 1811.*

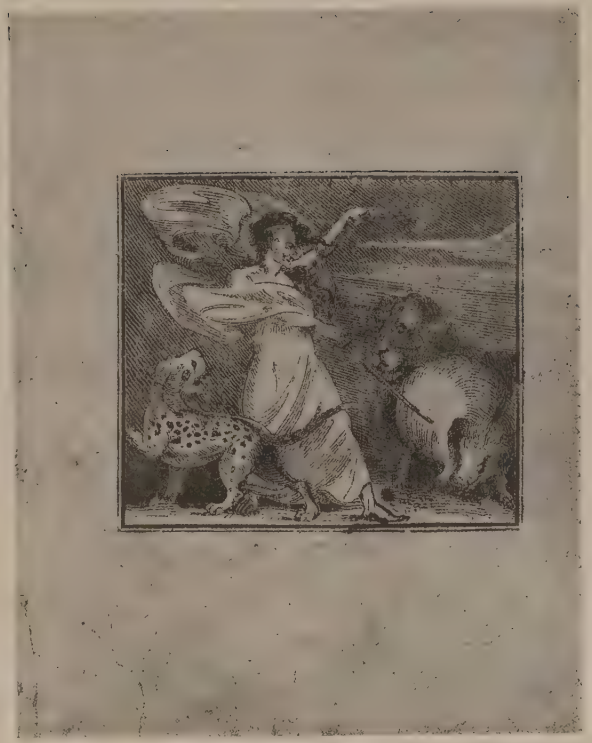
BEAUTY AND THE BEAST.

Another copy of the First Edition, with plain plates, and in the original blue wrappers. Bound in full levant morocco by Morrell, t. e. g.

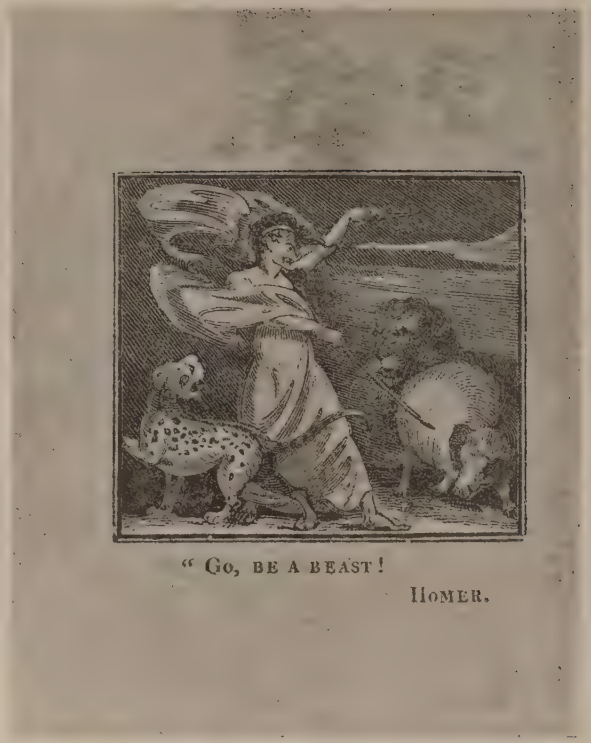
(LONDON, PRINTED FOR M. J. GODWIN, 1811).

(*See first Illustration opposite.*) £150

This is the " Surprize " issue. The wrappers vary from the previous copies—the back wrapper is entirely blank, the front wrapper contains the woodcut illustration *" Go, be a Beast! "* but without being so lettered. This is an interesting variant from the previous copies, and, like them, is one issued without a title-page.



SEE ITEM NO. 99.



" Go, be a beast!

Homer.

SEE ITEM NO. 100.

BEAUTY AND THE BEAST;

OR,

The Enchanted Rose:

A POETICAL VERSION OF AN ANCIENT TALE.

ILLUSTRATED WITH

A SERIES OF ENGRAVINGS,

AND

BEAUTY'S SONG AT HER SPINNING WHEEL,

Set to Music by Mr. WHITTAKER.

SECOND EDITION.

London:
WILLIAM JACKSON AND CO.
AT THE JUVENILE LIBRARY, 195 (ST. CLEMENT'S) STRAND.
1825.

Price 5s. coloured, 3s. plain.

SEE ITEM NO. 100.

100. LAMB (CHARLES): *BEAUTY AND THE BEAST, 1825.*

BEAUTY AND THE BEAST: OR, THE ENCHANTED ROSE: A POETICAL VERSION OF AN ANCIENT TALE.

Illustrated with a Series of Engravings, and Beauty's Song at her Spinning Wheel; set to music by Mr. Whittaker.

Second Edition. 16mo. Original boards, leather back.

LONDON, WILLIAM JACKSON AND CO. AT THE JUVENILE LIBRARY, 1825.

(*See Illustration opposite and facing page 162.*)

£150

This is a copy with the plates in colours, and with the Music of Beauty's Song printed on two sheets. Both covers carry the woodcut illustration, with the lettering, *" Go, be a Beast! Homer "* (see second illustration facing No. 99).

The text of the present copy belongs to the " Surprise " issue of the first edition, the words Second Edition on the title-page being therefore misleading. Probably the unsold copies were bought up by Jackson after Godwin's failure as publisher in 1822, and issued with a new title-page. No other copy with this title-page appears to be known.

THE

NEW YEAR'S

Feast

ON HIS COMING OF AGE.

LONDON:
J. HARRIS AND SON,
CORNER OF ST. PAUL'S CHURCH-YARD.
1824.

The *Old Year* being dead, the young Lord, *New Year's Day*. —p. 5.

But *Christmas Day* settled the point in dispute.—p. 6.

SEE ITEM NO. 102.

102. LAMB (CHARLES): *NEW YEAR'S FEAST, 1824.*

THE NEW YEAR'S FEAST ON HIS COMING OF AGE.

Illustrated with appropriate engravings. (Twelve coloured plates on six sheets.) First Edition. Small 8vo, morocco gilt, with the original printed wrappers bound in at beginning and end.

LONDON, J. HARRIS AND SON, 1824.

(*See Illustration opposite.*)

£250

THIS EXCESSIVELY RARE PIECE HAS APPARENTLY ESCAPED ALL BIBLIOGRAPHERS OF LAMB.

In the Preface it is stated:—

> "The following little Poem is principally a versification of a prose composition, which appeared in the London Magazine, for January 1823. The writer thought it might be rendered both amusing and instructive to the young, if cast in a poetic form, and with this view attempted it, with what success the Public must judge. The illustrative Notes are chiefly taken from "*Clavis Calendaria*," by BRADY, and are designed to assist the juvenile capacity in understanding the allusions in the Poem."

The prose composition mentioned is Lamb's Essay entitled "*Rejoicings upon the New Year's Coming of Age*," which was reprinted in "*Last Essays of Elia*."

The Poem itself is almost a word for word versification of the prose piece.

103. [LAW.] SIR ANTHONY FITZHERBERT: *GRAUNDE ABRIDGEMENT, 1516.*

LA GRAUNDE ABRIDGEMENT.

Fine woodcut at the beginning of each volume. 3 vols., large folio. Printed in Law French, without title or printer's name, but attributed to Wynkyn de Worde. Calf (the ſtamped panels of the original binding let into the sides).

LONDON (1516).

(See Illuſtration opposite.)

£350

THE FIRST EDITION OF PERHAPS THE RAREST OF ENGLISH LAW BOOKS.

Although Published without Title, each volume has an elaborate Woodcut Frontispiece.

Volume 1.—Woodcut of the King sitting on a throne with his crown on his head holding the sceptre and orb in his hands, over which is " Prima pars huius libri."

Volume 2.—Large Cut of the King's Arms, over which is " Sequitur secunda pars."

Volume 3.—" Ultima pars huius libri," " The Price of the whole boke (XI. s) which boke conteynyth iii grete volumes," with the same cut as in Volume 2.

Apart from a little worming a fine and tall copy of an excessively rare work. (Vol. 2 has a few words in facsimile.)

Ames, and Lowndes following him, ſtated that there was an Edition of 1514—a copy of which was in the Lincoln's Inn Library. *This, however, is an error.* The copy in the Lincoln's Inn Library being 1516 as this, and no earlier edition can be traced.

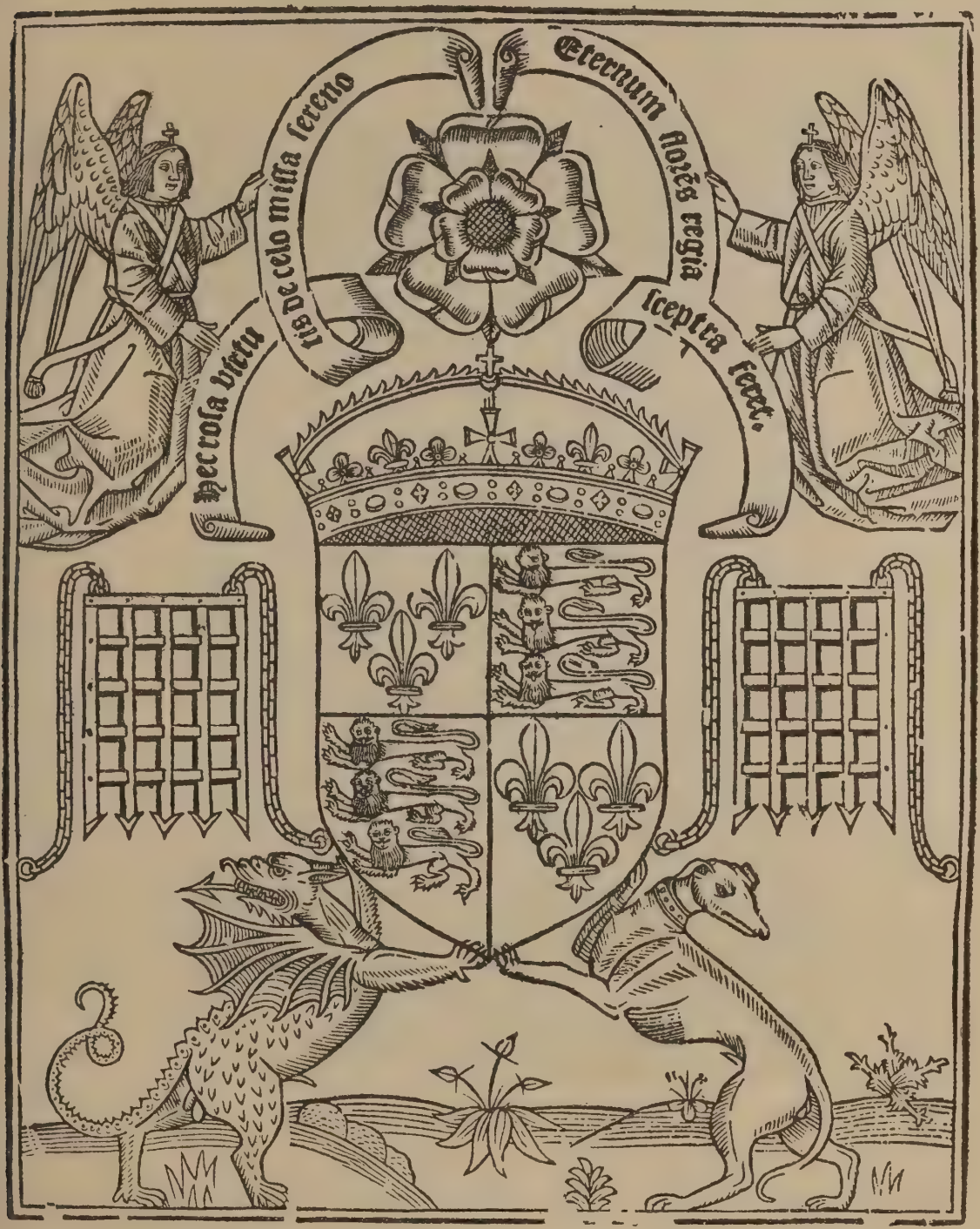
Sir Anthony Fitzherbert (1470-1538) was the moſt celebrated Judge of his day. On 11 June, 1529, he was one of the commissioners appointed to hear causes in chancery in place of the chancellor, Wolsey. On 1 December following he signed the articles of impeachment exhibited againſt Wolsey, one of them being to the effect that " certain bills for extortion of ordinaries " having been found before Fitzherbert, Wolsey had the indictments removed into the chancery by *certiorari,* " and rebuked the same Fitzherbert for the same cause." On 1 June, 1533, he was present at the coronation of Anne Boleyn. He was one of the Commission that (29 April, 1535) tried the Carthusians, Robert Feron, John Hale, and others for high treason under the ſtatute 25 Hen. VIII, the offence conſiſting in having met and conversed too freely about the King's marriage. He was also a member of the tribunals that tried Fisher and More in the following June and July.

His earlieſt and greateſt work, *" La Graunde Abridgement,"* is a digeſt of the year books arranged under appropriate titles in alphabetical order; *it is also more than this, as some cases are there mentioned which are not to be found in the year-books, but which have, nevertheless, been accepted as authorities in the courts.*

Though not absolutely the earlieſt work of the kind, for Statham's abridgment seems to have had slightly the ſtart of it, Fitzherbert's was emphatically the " grand abridgment," the firſt serious attempt to reduce the entire law to syſtematic shape. As such it served as a model to later writers, such as Sir Robert Broke or Brooke, whose *" Graunde Abridgement "* is, indeed, merely a revision of Fitzherbert's with additional cases, and Henry Rolle, Chief Juſtice of the king's bench in 1648, whose *" Abridgement des Plusieurs Cases et Resolutions del commun Ley,"* published 1668, was designed rather as a supplement to Fitzherbert and Brooke than as an exhauſtive work.

℣ : Ultima pars huius libri.

℣ The pryse of the whole boke(.xl.s.)whiche boke conteyneth.iii.great volumes.



SEE ITEM NO. 103.

A LIMOGES ENAMEL BINDING SIGNED BY THE ARTIST

104. [LIMOGES ENAMEL BINDING]: *L'OFFICE, 1700.*

L'OFFICE DE LA SAINTE MERE DE DIEU, CONTENANT LES OFFICES DE LA CROIX, DU S. ESPRIT, DU S. SACREMENT, DE LA CONCEPTION, DU COURONNEMENT DE LA VIERGE, LES VÊPRES DU DIMANCHE & LES FÊTES DE TOUTE L'ANNÉE, HYMNES, PROSES & PLUSIEURS LITANIES; LES ORAISONS POUR LA CONFESSION & COMMUNION, LES 14 ALLEGRESSES, L'OBSECRO, L'ORAISON DES TRENTE JOURS, LES ORAISONS POUR TOUS LES JOURS DE LA SEMAINE ET AUTRES, AVEC LE CATECHISME. PAR LES PÈRES DE LA MISSION.

12mo, contemporary embroidered binding with enamelled plaques on sides and back, that on back being divided into three parts by narrow strips of brocade. The central figure on each side is signed J. L. for Jacques Laudin, a Limoges artist who lived from 1633 to 1729.

PARIS, CHEZ PIERRE HERISSANT, 1700.

(*See Illustration opposite.*)

£500

BINDINGS OF LIMOGES ENAMEL ARE EXCEEDINGLY RARE, AND THIS SPECIMEN IS PROBABLY UNIQUE IN THE FACT THAT IT IS SIGNED BY THE ARTIST. It may be compared with the Sèvres binding reproduced as the frontispiece to Vol. II of L. Gruel: "*Manuel Historique et Bibliographique de l'Amateur des Reliures,*" Paris, 1905, where it is described as the only one of its kind which the author had even seen. Our binding is superior to the Sèvres specimen in two respects:

(1) that skilled workmanship has made it unnecessary for the threads to be apparent.

(2) that its back is also in Limoges enamel, thus producing a homogeneous work of art; the Sèvres binding has a morocco back.

SEE ITEM NO. 104.

Wie Faustulus der hyrt die zwiling Romulum vnnd Remum an der Tyber fand/vnd die seiner Hußfrowen Lupa genant/zů ziehen gab.

Lupa

faustul⁹

ALs nun Romulus vnd Remus zů iren tagē kamen/ires stams vnd geburt bericht wurdē/schlůgen sie Amulium zetod/vñ satztē iren anherē Numitorē wider in sein reich/das was in der stat Alba. Da nun Romulus vnd Remus sich ein zeit enthieltē by irē anherē numitor in d stat alba/hertē sie noch ein liebin zů den bergē darin sie erzogē vñ Faustulo dē hirtē irē vwertē vater des vichs ghůt hetē/vnd dz sie ierē anherē kein vbertrag tetē/zohē sie an dz selb gebirg/vñ samletē vō dē hirtē vñ ynwonern der selben berg ein volck/mit der hilff bwtē sie ein eigne kleine stat/vff dē berg d yetzt (Mons palatinus genāt ist/die wurd nach inē Roma geheissen dz bestůn eī kurtze zeit/da zertrůgē sich die brůd in vneinikeit/dan Remus vspottet dz gebůw. dan es wz ein schůtī mit einē engē graben so klein dz Rem⁹ dar vber sprang/das vdroß Romulī so hart/dz er in zetod schlůg/ Da by vnß zůuerston geben würt/das ein ytlich reich nit wol ein mitgnosen erleiden mag Es gibt ouch anzögē der kriegischen stat Rom/ der murē vnd graben/ von erst mit menschlichē blůt vō brůderlicher hand vergossen bemaset vnd gewycht wurden.

wie Rō gebu wē ward.

wie Rem⁹ getō t ward

SEE ITEM NO. 105.

105. LIVY (T.): *DECADES, 1507.*

HISTORIAE ROMANAE DECADES (GERMAN VERSION). ROEMSCHE HISTORY USS T. LIVIO.

Gothic Letter, 50 long lines to a page, with 214 large German woodcuts by Schauffelein and Burgkmair and ornamental initials.

JULIUS DEN ERST ROEMICH KEISER VON SEINEM KRIEGE, ERSTMALS USZ DEM LATIN IN TUTSCH BRACHT UND NEU GETRUCKT.

Gothic Letter, long lines, with the inserted leaves in signature A. and V., with woodcut on title and numerous woodcuts in text.

2 vols. in 1, folio, XVIth Century original blind stamped pigskin covering oaken boards, with clasps.

STRASSBURG, JOHANN (REINHARDT, ALIAS) GRÜNINGER, 1507.

(*See Illustration opposite and on previous page.*)

£75

A large copy of 2 beautiful volumes with large woodcuts representing battles and other scenes in Roman History. The epistle to the Emperor Maximilian is an important document in the history of printing, as it states that the art was invented by Gutenberg in Mayence in the year 1450 A.D.

Julius der erst Römisch Keiser von seinen kriegē/ erst mals vß dem Latin in Tütsch bracht/ vnd nüw getruckt.

SEE ITEM NO. 105.

BY THE FAMOUS AUTHOR OF "AN ESSAY CONCERNING HUMAN UNDERSTANDING"

106. LOCKE (JOHN): *AUTOGRAPH MANUSCRIPT.*

AUTOGRAPH MANUSCRIPT ENTITLED "REASONS FOR TOLERATING PAPISTS EQUALLY WITH OTHERS."

Comprising 4 pp., 4to. Circa 1689.

(*See Illustration opposite.*)

£52 10s

Of unusual interest, being one of his well-known Essays on Toleration.

". . . In punishing papists for their religion y^{n} are not soe liable to mistake by prosecuting that as factions w^{ch} is indeed conscience, as in persecuting other dissenters ffor those who are absolutely disposed of by an authority supposed infallible, whose interest is directly opposite to y^{rs}. must necessarily be all factions however some of them may be sincerely consciencious.

"Though persecution usually makes others opinions be sought after & admir'd; yet perhaps it is lesse apt to recommend popery than any other religion. 1st. Because persecution is its owne practice & so begets lesse pitty. 2ndly. The principles & doctrines of that religion seeme lesse apt to take inquisitive heads or unstable minde, men commonly in their voluntary changes doe rather persue liberty & enthusiasm herein they seeme their owne disposers, rather than give themselves up to the Authority & imposition of others. Besides popery, having beene brought in & continued by power and force joynd with the art & industry of the clergy, it is the most likely of any religion to decay, where the secular power handles them severely or at least takes from them those encouragem^{ts} & supports they receive from their owne Clergy. . . .

"If it be the K's interest to be head of the protestants this bespeakes noe indulgence for papists. Unless the persecuting of them here will draw the same usage or worse upon the protestants beyond sea. And how far even that may be advantageous to us in the present posture of affairs can only be determin'd by those who can judge whether the Hugonots in France or papists in England are likelyest to make head, & disturb the respective governm^{ts}."

Page

Reasons for tolerating Papists equally with others.

7 Persecution disobliges the best sort amongst the Papist as well as amongst others.

12 If liberty of conscience make all men dayly more & more to abhor popery Papists may be tolerated as well as others.

13 If liberty of conscience breed men up in an irreconcileable dislike to all imposition in religion. Papists may be safely tolerated

If liberty of conscience unite the Protestants agt the Papists Papists may safely be tolerated.

15 If toleration be the way to convert Papists as well as others, they may equally be tolerated.

16 If Papists can be supposed to be as good subjects as others they may be equally tolerated.

17 If all subjects should be equally countenanced & employd by the Prince. the Papist have an equall title.

If abilitys alone ought to prefer men to employment. & the King ought not to lose the use of any part of his subjects Papists are to be tolerated.

If liberty of conscience oblige all partys to the prince & make them wholy depend upon him. then the Papists may be tolerated

18 If to force dissenters to ones opinion, be contrary to ye rule of religion & to noe purpose. Papists should be tolerated.

20 If suffering for it will promote any opinion Papists are to be tolerated

SEE ITEM NO. 106.

107. LOUIS XVI OF FRANCE: *AUTOGRAPH SPEECH, 1789.*

AUTOGRAPH MANUSCRIPT OF HIS FAMOUS SPEECH TO THE STATES-GENERAL.

3½ pp., 4to.

(JUNE, 1789.)

(*See Illustration opposite.*)

£250

An Historical Document, of which the importance cannot be too strongly accentuated. It is entirely in the King's Autograph, and evidently the Manuscript from which the King read when delivering his Speech on the 23rd June, 1789.

It commences:—

(Trans.):—"I thought I had done all in my power for the good of my people when I took the resolution of calling this assembly, when I had surmounted all the difficulties by which such convocation was surrounded, when I had forestalled as it were the wishes of the Nation, in manifesting beforehand, what I wished to do for their happiness."

and concludes:—

"Gentlemen, you have just listened to a report of my wishes and my dispositions, they are in conformity with my eager desire to procure the welfare of the public, and if by a calamity far from my thoughts, you all, Clergy, Nobility and Tiers-Etat, were to abandon me in so beautiful an enterprise, alone I would accomplish the good of my People, alone I should consider myself their true representative, and having your portfolios, knowing the perfect accord there is between the general desire of the Nation and my benevolent intentions, I will have the confidence which so rare a harmony must inspire me, and I will march towards the goal I wish to attain with all the courage and determination with which it must inspire me.

"Reflect once more, Gentlemen, that not one of your plans, not one of your settlements can have the force of law without my special approval, I am therefore the natural guarantor of your respective rights, and all the orders of State can be based on my equitable impartiality. Any defiance on your part would be a great injustice, up to the present it has been I who have made the happiness of my people, and it is perhaps rare that the only ambition of a Sovereign should be to obtain from his subjects that they should agree among themselves to accept his benefits."

An interesting account is given by Carlyle in his French Revolution of the opening of the "States-General."

"King Louis enters, through seas of faces, all grim-silent, angry with many things—for it is a bitter rain too. Enters, to a Third Estate, likewise grim-silent; which has been wetted waiting under mean porches, at back doors, while Court and Privileged were entering by the front. King and Garde-de-Sceaux (there is no Necker visible) make known, not without longwindedness, the determinations of the royal breast. The Three Orders *shall* vote separately. On the other hand, France may look for considerable constitutional blessings; as specified in these Five and thirty Articles, which Garde-de-Sceaux is waxing hoarse with reading. Which Five and thirty Articles, adds his Majesty again rising, if the Three Orders most unfortunately cannot agree together to effect them, I myself will effect: *'seul je ferai le bien de mes peuples,'* which being interpreted may signify, You, contentious Deputies of the States General, have probably not long to be here! But, in fine, all shall now withdraw for this day; and meet again, each Order in its separate place, to-morrow morning, for despatch of

Mr. Je croyois devoir faire tout ce qui étoit en mon pouvoir pour le bien de mes peuples, lorsque j'avois pris la résolution de vous rassembler, lorsque j'avois surmonté toutes les difficultés dans votre convocation avoit entouré, lorsque j'étois allé jusqu'au bout au devant des vœux de la Nation, en manifestant à l'avance ce que je croyois faire pour son bonheur.

Il semblait que vous n'auriez qu'à finir mon ouvrage, et la nation attendoit avec impatience, le moment où par le concours des vues bienfaisantes de son Souverain, et du zele éclairé de ses représentants, elle allait jouir des prospérités que cette union devoit leur procurer.

Les Etats Généraux sont ouverts depuis plus de quarante jours, et ils n'ont pas encore pu s'entendre sur les préliminaires de leurs opérations. une funeste défiance jette l'allarme dans tous les esprits. je veux le croire et j'aime à le penser les Français ne sont pas changés, aucun parti n'oseroit se faire à aucun de vous des reproches, je m'assure que le rassemblement des Etats Généraux n'aura eu si long terme, l'agitation qui l'a

SEE ITEM NO. 107.

business. *This* is the determination of the royal breaſt; pithy and clear. And herewith, King, retinue, Noblesse, majority of Clergy file out, as if the whole matter were satisfactorily completed.

" These file out; through grim-silent seas of people. Only the Common Deputies file not out; but ſtand there in gloomy silence, uncertain what they shall do. One man of them is certain; one man of them discerns and dares! It is now that King Mirabeau ſtarts to the Tribune, and lifts up his lion-voice. Verily a word in season; for, in such scenes, the moment is the mother of ages! Had not Gabriel Honoré been there—one can well fancy, how the Common Deputies, affrighted at the perils which now yawned dim all round them, and waxing ever paler in each other's paleness, might very naturally, one after one, have *glided off;* and the whole course of European Hiſtory have been different!

" But he is there. Liſt to the *brool* of that royal foreſt-voice; sorrowful, low; faſt swelling to a roar! Eyes kindle at the glance of his eye: National Deputies were missioned by a Nation; they have sworn an Oath; they—but lo! while the lion's voice roars loudeſt, what Apparition is this? Apparition of Mercurius de Brézé, muttering somewhat! ' Speak out,' cry several. ' Messieurs,' shrills de Brézé, repeating himself, ' You have heard the King's orders! ' Mirabeau glares on him with fire-flashing face, shakes the black lion's mane: ' Yes Monsieur, we have heard what the King was advised to say: and you, who cannot be the interpreter of his orders to the States General, you who have neither place nor right of speech here, *You* are not the man to remind us of it. Go, Monsieur, tell those who sent you that we are here by the will of the People, and that nothing shall send us hence but the force of bayonets! . . .

" All France is in a roar; a sea of persons, eſtimated at ' ten thousand ' whirls, ' all this day in the Palais Royal! ' The remaining Clergy, and likewise some forty-eight Noblesse, d'Orleans among them, have now forthwith gone over to the viſtorious Commons; by whom, as is natural, they are received ' with acclamation.'

" The Third Eſtate triumphs; Versailles Town are shouting round it; ten thousand whirling all day in the Palais-Royal; and all France ſtanding on tiptoe, not unlike whirling! Let the Œil-de-Bœuf look to it. As for King Louis, he will swallow his injuries; will temporise, keep silence; will at all coſts have present peace. It was Tuesday, the 23rd of June, when he spoke that peremptory royal mandate; and the week is not done till he has written to the remaining obſtinate Noblesse, that they muſt also oblige him, and give in. D'Espréménil rages his laſt; Barrel Mirabeau ' breaks his sword,' making a vow, which he might as well have kept. The ' Triple Family ' is now therefore complete; the third erring brother, the Noblesse, having joined it—erring but pardonable; soothed, so far as possible, by sweet eloquence from President Bailly.

" So triumphs the Third Eſtate; and States General are become National Assembly; and all France may sing *Te Deum.* By wise inertia, and wise cessation of inertia, great viſtory has been gained. It is the laſt night of June; all night you meet nothing on the ſtreets of Versailles but ' men running with torches ' with shouts of jubilation. From the 2nd of May when they kissed the hand of Majeſty, to this 30th of June when men run with torches, we count seven weeks complete. For seven weeks the National Caraccio has ſtood far-seen, ringing many a signal: and so much having now gathered round it, may hope to ſtand."

108. [LUCRECE]: *LA BARTE, MORT DE LUCRECE, 1567.*

LA MORT DE LUCRECE, ET DE VIRGINIA, FEMME, ET FILLE TRES PUDIQUES: EXTRAICTE DE L'ANTIQUITÉ DES HISTOIRES ROMAINES, PAR LE SIEUR DE LA BARTE. A LOYS DE PAS, SIEUR DE ROSIÈRES, ET MAISTRE D'HOSTEL DU ROY.

Printer's device on title-page. 12mo. Full blue levant morocco, gilt lines on sides, inside dentelles, t. e. g., by Rivière.

PARIS, PAR ROBERT ESTIENNE, IMPRIMEUR DE SA MAJESTÉ, 1567.

(*See Illustration opposite.*)

£75

The only edition of this rare work; was it known to Shakespeare?

La mort de Lucrece,

ET DE VIRGINIA,

FEMME, ET FILLE

treſpudiques : extraicte de l'Antiquité des hiſtoires Romaines, par le ſieur de la Barte.

A

Loys de Pas, ſieur de Roſieres, & Maiſtre d'hoſtel du Roy.

A PARIS,
Par Robert Eſtienne Imprimeur de ſa Maieſté.
M. D. LXVII.

SEE ITEM NO. 108.

109. LUTHER (MARTIN): *AUTOGRAPH LETTER, 1526.*

AUTOGRAPH LETTER SIGNED TO JOHANN WALTHER, PRECENTOR OF THE ELECTOR OF SAXONY.

1 page, oblong 4to.

1526.

(*See Illustration opposite.*)

£350

Entirely in Luther's hand and of the greatest rarity. He states that he will write to the Elector of Saxony on behalf of Walther's choristers, and that Spalatin (a Reformer and friend and adviser of the Elector) will also do his best to help them.

Johann Walther was the precentor of the Elector of Saxony, but in 1526 from motives of economy, the Elector resolved to disband his choir. Thanks to the protests of Luther, to which the above letter refers, he did not carry out this resolution until 1530, although the salaries of the singers were reduced.

(Trans.):—"Grace and peace be with you, my dear Walther. I will relieve you of your anxieties and expenses, and I will write to His Highness myself on the subject of your three poor choristers. For be persuaded that if you went away, which would be still more serious, it would be of no use, and it would of course be thought that you were besieging me with entreaties. It is better therefore for me to take your cause into my hands, as proceeding from my own initiative. I have also appealed to Spalatin who writes to me that he will do his best to help us. I am also going to address myself to M. Conrad on the subject of the books and your salaries and I shall make the recommendations you know of. I suppose, however, that the books will continue at your disposal." Etc.

SEE ITEM NO. 109.

MANUSCRIPT OF MANDEVILLE'S TRAVELS WRITTEN IN THE MONASTERY OF GOOD CHILDREN AT LIÈGE IN 1456.

110. MANDEVILLE (SIR JOHN): *ITINERARIUS, 1456.*

ITINERARIUS A TERRA ANGLIE IN PARTES IHEROSOLIMITANAS ET IN ULTERIORES TRANSMARINAS. EDITUS PRIMO IN LINGUA GALLICANA AB AUCTORE SUO DOMINO JOHANNE DE MANDEVILLE MILITE ANNO INCARNATIONIS DOMINI MCCC QUINQUAGESIMO QUINTO IN CIVITATE LEODIENSI ET PAULO POST TRANSLATUS IN EADEM CIVITATE IN HANC FORMAM LATINAM.

Manuscript written in Latin by a Flemish scribe on 234 pages of paper, 22-24 lines to a page. Initials, paragraph-marks, initial-strokes and underlines supplied in red.

8vo, Calf gilt, g.e.

LIÈGE, MONASTERIUM BONORUM PUERORUM, 31 MARCH, 1456.

(*See Illustration overleaf.*)

£250

Fifteenth century manuscript of the important Latin version (known as the vulgate Latin text) of the famous travels of Mandeville. The earliest printed edition of this Latin text appeared about thirty years after this manuscript was written.

In his preface the compiler calls himself a knight, and states that he was born and bred in England, of the town of St. Albans; had crossed the sea on Michaelmas Day, 1322; had travelled by way of Turkey (Asia Minor), Armenia the little (Cilicia) and the great, Tartary, Persia, Syria, Arabia, Egypt upper and lower, Libya, great part of Ethiopia, Chaldaea, Amazonia, India the less, the greater, and the middle, and many countries about India; had often been to Jerusalem; and had written in Romance as more generally understood than Latin. In the body of the work we hear that he had been at Paris and Constantinople; had served the sultan of Egypt a long time in his wars against the Bedouins, had been freely addressed by him on the corruption of contemporary Christendom, had been vainly offered by him a princely marriage and a great estate on condition of renouncing Christianity, and had left Egypt under Sultan Melech Madabron, i.e., Muzaffar or Mudhaffar (who reigned in 1346-47); had been at Mount Sinai, and had visited the Holy Land with letters under the great seal of the Sultan, which gave him extraordinary facilities; had been in Russia, Livonia, Cracow, Lithuania, " en roialme daresten " (? de Daresten or Silistria), and many other parts near Tartary, but not in Tartary itself; had drunk of the well of youth at Polombe (Quilon on the Malabar coast), and still seemed to feel the better; had taken astronomical observations on the way to Lamary (Sumatra), as well as in Brabant, Germany, Bohemia, and still farther north; had been at an isle called Pathen in the Indian Ocean; had been at Cansay (Hangchow-fu) in China, and had served the emperor of China fifteen months against the king of Manzi; had been among rocks of adamant in the Indian Ocean; had been through an haunted valley, which he places near Millestorach (=Millescorath, i.e., Malasgird in Armenia); had been at many great feats of arms, but had been incapable of performing any himself; had been driven home against his will in 1355 by arthritic gout (despite the well of youth!); and had written his book as a consolation for his " wretched rest."

This Latin version is important for the light it throws on the identity of the author, the final chapter being devoted to an account of how the book was written in the city of Liège. Mandeville is there made to say that, when in Egypt, he met about the Sultan's court a venerable and clever physician sprung from our own parts; that long afterwards at Liège, on his way home in 1355, he recognized the same physician in Master John *'ad Barbam,'* whom he consulted when laid up with arthritic gout in the street Basse Sauvenière, and that he wrote

the account of his wanderings at Maſter John's inſtigation and with his aid. The same ſtory has been quoted from a French manuscript with the physician's name given as Jean de Bourgogne.

On the Author's tomb at Liège, his name was given as *" Dom. Johannes de Mandeville, alias dictus ad Barbam "*; and in the fourth book, now loſt, of the *" Myreur des Hiſtors,"* or *" General Chronicle "* of Jean des Preis or d'Outremeuse, there is a record to this effect: In 1372 died at Liège, 12 Nov., a man of very diſtinguished birth, but content to pass there under the name of *Jean de Bourgogne dit à la Barbe.* He revealed himself, however, on his death-bed to Jean d'Outremeuse, his friend and executor. In fact, in his will he ſtyled himself *" Messire Jean de Mandeville, chevalier, comte de Montfort en Angleterre et seigneur de l'isle de Campdi et du Chateau Perouse,"* etc. It seems, therefore, safe to admit the identification of the physician Jean Burgogne, or *à la Barbe,* and Mandeville; but the modern presumption—based on the absence of any contemporary corroboration of such a Sir John Mandeville—is that the name Jean Burgogne, not Mandeville, is the authentic one, and that he was a physician of Liège, the same who wrote a tract on the pestilence. It is considered likely that he really lived for some time in Egypt, and during his sojourn there may have conceived the idea of describing a journey to the Orient. Having visited no foreign country except Egypt, he was compelled to make use of the descriptions of others and to publish his compilation under a pseudonym.

This important manuscript originally belonged to the Monaſtery of Good Children at Liège, where it was written by a monk of the name of Sibitum Hokenbosth de Sittard, who completed it on the 31ſt of March, 1456. The scribe has signed the manuscript in two places. At the end of the table which precedes the text he has written: " Iſte liber pertinet monaſterio bonorum puerorum in Leodio. Scriptus per me fratrem Sibitum Hokenbosth de Sittart natum et in prenominato moneſterio professum, ad salute anime mee "; and at the finish of the text: " Explicit itinerarius domini Johannis de Mandeville militis anno domini M°CCCC° quinquagesimo sexto ultima martii, etc. Scriptus eſt iſte liber per fratrem sibertum de Sittart in hac domo bonorum puerorum professus. Anno domini quo supra." (The Monaſtery of Good Children was presumably so called because the monks were ordered to give education to children.)

Mandeville's Travels is a book which Shakespeare made use of in a number of his plays. Douce, in his *" Illuſtrations "* of *The Tempeſt,* remarks: " The dewlapp'd mountaineers are shown to have *been borrowed from Mandeville's travels,* and the same author doubtless supplied the other monſters." Halliwell-Phillipps, in his edition of *Midsummer Night's Dream,* cites this volume. Cited, too, by Dyce in his edition of the *Winter's Tale.*

mee p mudd aliqua digeverē in scriptis /
ad legendū 2 audiendū p utilitate poste /
ris/ Hiop tandem illiꝰ monitu 2 adiutoio/
ꝯpositꝰ ē iste tractatꝰ/ de quo cevte merit
scribē gposuevam/ douer saltem ad ptes
ꝑprias in engliā quem issem/ Et credo p /
missa cura mee p prudenciā 2 gracian
dei contigisse/ qm a tpe quo vetessi/ duo
veges mī Anglie 2 Francie nō cessaue
vūt mee ꝯcevē prelia/ destructiones/
depdaciēs/ insidias/ 2 mīsertiēs/ inter
quas mīsi a duo custoditꝰ nō transisse
sine morte/ uel mortis periculo/ 2 sme ꝯ /
mūd grandi cumulo/ Et mee ette an /
no egvessionis mee tvigesimo tevtio cō
situtꝰ in Leodij ciuitate/ que a maiꝯ an /
glie distat solid ꝑ duas dietas/ audio
dictas duoꝝ imminias ꝑ gram dei con /
sopitas/ quaꝝ 2 spevo ac gsono de veliꝰ
sdm̄ matuviore etatē/ me posse i gpriꝝ
intendē corpis quieti/ animeꝙ saluti/

Hic vtꝝ finis sit scripti/ sm nouū prius et
filij 2 spūs sī Amen//

Explicit itinevariꝰ dm̄ Johannis de
mandeville/ cm libris/ Anno dm̄ mͦ cccͦ
quīquagesimo sexto/ ultima maij/ ꝛc

Scriptus est iste liber p fratem siberti de
Sittart in hac domo bōnoꝝ puevaꝝ
ꝑfessū. Anno dm̄ quo supra/

Johanne de mandauilla

TRactato de le piu marauegliose cose e piu notabile che'si trouino in le parte del mondo redute e colte sotto breuita in lo presente compendio dal strenuissimo caualier a sperõ doro lohãne de Mandauilla anglico nato ne la cita de sancto Albano elquale secũdo che presentialmente ha uisitato quasi tutte le parte habitabile del mondo cosi fidelmete ha notato tutto quelle piu digne cose che ha trouato e ueduto i esse parte: & chi bene discorre questo libro hauera perfecta cognitiõe de tutti li reami prouincie natione e populi gente costumi leze hystorie & degne antiquate cõ breuita: laquale pte da altri no sono tractate & parte piu confusamente dalchuni gran ualenti homeni sono state tocate. & magior fede el prefato autore in persona e stato nel. Mcccxxii. in Ierusalem. in Asia menore chiamata Turchia. in Armenia grãde e in la pichola. in Sythia cioe in Tartaria in Persia in Syria o uero suria: in Arabia: in Egypto alto & in lo inferiore: in Lybia: in la parte grãde de Ethyopia: in Caldea in Amazonia in India magiore in la meza & in la menore: in diuerse sectẽ de Latini Greci Iudei e Barbari christiani & infideli: & in molte altre prouincie como appare nel tractato de sotto.

SEE ITEM NO. 111.

III. MANDEVILLE (SIR JOHN): *TRAVELS, IN ITALIAN.*

TRACTATO DE LE PIU MARAVEGLIOSE COSE E PIU NOTABILE CHE SI TROUINO IN LE PARTE DEL MONDO.

Roman Letter, double columns, 42 lines to a full column. Title-page decorated with an elegant woodcut border, white on black ground, composed of floral ornaments and characterized by two lions seated back to back in the lower panel; a large initial in the same style at the beginning of the text, elsewhere small black Lombards.

4to. Brown sheepskin.

VENICE, MANFREDO DA MONTEFERRATO DA STREVO DA BONELLO, 2 DECEMBER, 1496.

(*See Illustration opposite.*) £250

Hain 10656 (without seeing it). Reichling V, p. 185. Proctor 5366. British Museum Cat. Incun., Vol. V, p. 504. Essling 907.

Rare Italian Edition of the famed Travels of Sir John Mandeville, the most popular travel-book of the Middle Ages.

Sir John Mandeville, the ostensible author of these travels, was, according to the prologue, born and bred in England, a native of the town of St. Albans. He set sail from England on Michaelmas Day 1322, and for some thirty years he explored the East. Arthritic gout finally drove him home, but not before he had travelled through, and seen the wonders of, Turkey (i.e., Asia Minor), Great and Little Armenia, Tartary, Persia, Syria, Arabia, Upper and Lower Egypt, Libya, a great part of Ethiopia, Chaldaca, Amazonia, and Lesser, Greater, and Middle Europe.

The work is also interesting for the history of natural sciences. It contains descriptions of plants (see Meyer, *Geschichte der Botanik*, IV, p. 136-138), Animals, etc. There are chapters on pepper, wine, on the origin of the balsam plant, on precious stones, etc. " In some passages Mandeville shows a correct idea of the form of the earth, and of position in latitude ascertained by observation of the pole star." Besides many fabulous stories of monsters, such as cyclopes, sciapodes, hippopodes, of the phœnix, etc., are introduced here and there.

Sir John Mandeville is no longer regarded as the author of the travels to which he has given his name, and has, in fact, been proved to be a fictitious person; the real author of Mandeville's Travels is now believed to be Jean de Bourgogne, called *à la Barbe* (died 1382, at Liège), who is known to have styled himself " Messire Jean de Mandeville, chevalier, etc.": possibly the John de Bourgogne who was in Edward II's reign chamberlain to John, baron de Mowbray.

The " Travels " were composed soon after the middle of the fourteenth century; the date, according to one version, was 1355, according to another 1356, and according to yet another 1366. The earliest known manuscript of the " Travels " is dated in 1390. The work was originally written in French, but its popularity soon evoked translations, and manuscripts in several languages are known.

The last twenty years of the fifteenth century saw a great demand for the Travels of Mandeville, translations being printed in Dutch, German, Italian, French, and English; and it is not unreasonable to suppose that the popular demand of the period for travel-books was a reflection of the activity of the navigators during the eighties and nineties of the century—suffice it to mention the discovery of the New World.

112. MARY THE VIRGIN: *ITINERARIUM, 1490.*

ITINERARIUM SEU PEREGRINATIO BEATAE MARIAE VIRGINIS.

Gothic Letter, 32 long lines to a full page. Fine Maiblumen, or lily of the valley design, woodcut initial O repeated at the beginning of each section. Two capital spaces in Preface, with guide-letters; initials and initial-strokes supplied in red. With 19 full-page woodcuts, all but the first divided horizontally into three compartments containing scenes fom the life of the Virgin and Christ. 4to. Old calf.

(ULM, JOHANN REGER, 1490.)

(*See Illustration opposite.*)

£450

Hain *9322 (erroneously giving 31, instead of 36 leaves). British Museum Catalogue, Vol. II, p. 540 (two copies, both " made up "). Proctor 2584. Fairfax Murray, " Catalogue of Early German Books," Part I, No. 223. Morris, " German Woodcuts," No. 125.

Johann Reger of Kemnat, fourth of the Ulm printers, issued about twenty books bearing dates from 1486 to 1499.

This book is remarkable for its numerous and animated woodcuts depicting scenes from the life of the Virgin and Christ. On the verso of the first leaf is a very striking full-page woodcut representing Christ, Moses, Peter and the other disciples in Heaven, below being the Virgin sheltering beneath her cloak persons of all degrees from Pope and Kings downwards. Besides this cut there are 18 others, each in three compartments and divided by black lines, except the first which has white bands. The scenes depicted are as follows:—

1. a4: Angels appearing to Joachim; their meeting; birth of Mary.
2. a4vo.: Mary ascending the Temple steps, watched by admiring parents; her schooling; her marriage to Joseph.
3. a8: The Annunciation; Visitation; Nativity.
4. a8vo.: Circumcision; the Adoration of the Magi; gifts being presented to the Child.
5. b4vo.: Vision of St. Joseph, the child having just been bathed in a tub and is feeding at the breast of Mary; the Flight into Egypt; Christ in the Temple amongst the Doctors.
6. b5: Mary spinning, the child Jesus lengthening the beam; the Youth sitting with his parents at a meal; the Man kneeling and reading, Mary, alone, writing.
7. b8vo.: John's baptism of Christ; Christ tempted to turn stones into bread; the draught of fishes.
8. c1: The Marriage at Cana, turning the water into wine; Christ preaching from a square pulpit; healing two men possessed.
9. c1vo.: Raising Lazarus; Christ's entry into Jerusalem; Judas bargaining for the price of betrayal.
10. c5: Last Supper; Gethsemane; the Betrayal.
11. c5vo.: Mary weeping with the Disciples; mocking Christ; scourging Christ.
12. c6: Crowning with thorns; Pilate washing his hands; bearing the Cross.
13. c6vo.: Crucifixion; Christ taken down from the Cross; the Entombment.
14. d3: Descent into Limbo; Resurrection of Christ; Christ appearing to Mary.
15. d3vo.: Appearance of Christ to the three Marys in the Garden; to the Disciples; Ascension.
16. d4: Descent of the Holy Spirit; St. Peter preaching; Mary visited by Disciples.
17. d7vo.: Angel bringing flowery branch to Mary; Mary ill in bed visited by Disciples; her death.
18. d8: Assumption, Coronation, etc., in three scenes.

Only one copy in U.S.A. (according to Census).

SEE ITEM NO. 112.

113. MARY I, (QUEEN OF ENGLAND): *LETTER SIGNED, 1554.*

LETTER SUBSCRIBED AND SIGNED TO THE KING OF FRANCE.

½-page, oblong folio.

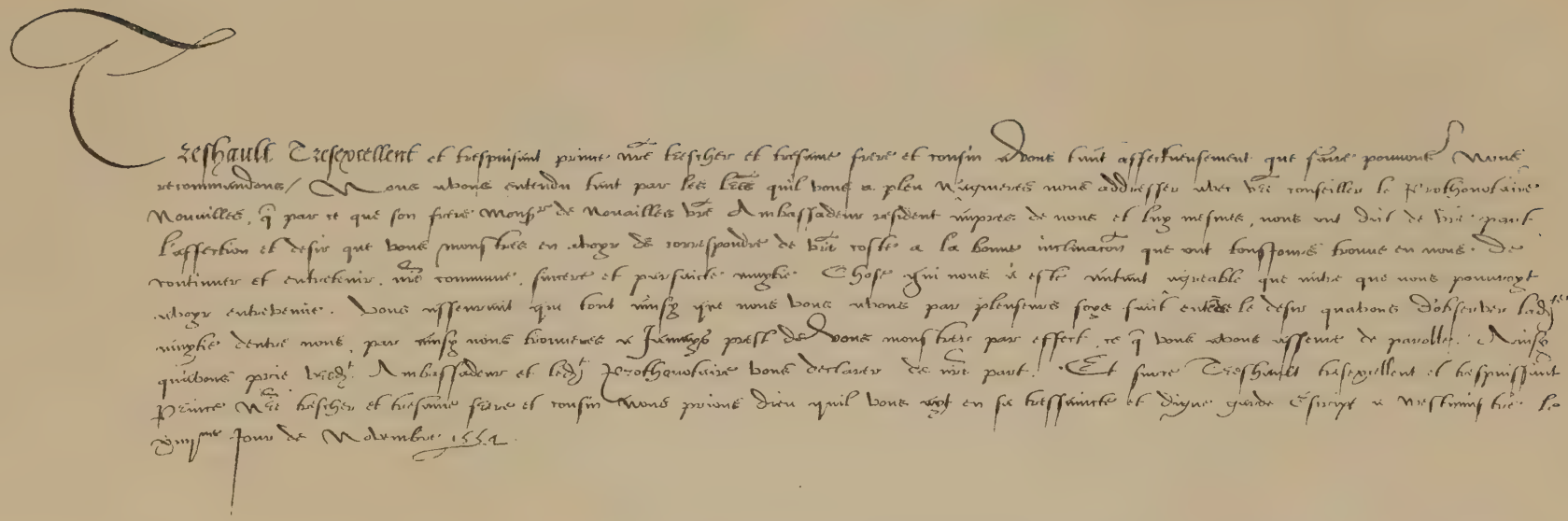
WESTMINSTER, 14TH NOVEMBER, 1554.

(*See Illustration opposite.*)

£85

Expressing her friendship for the King of France. In the previous July she had married Philip II of Spain, and at the date of this letter, had been instrumental in restoring in England the Roman Catholic religion.

(Trans.):—"Most noble, excellent, and mighty prince, our dear and beloved brother and cousin, we recommend ourselves to you as affectionately as we can. We have learnt from the letters which it has pleased you to send us lately by your Councillor, the Protonotary Nouailles, as well as by what his brother Monsieur de Nouailles, your Ambassador resident with us and he himself have told us on your behalf, of the affection and desire you show to have on your side a feeling corresponding to the good inclination they have always found in us to continue and maintain our common, sincere, and perfect friendship; a thing which has been as agreeable to us as any which you could have entertained. Assuring you that even as we have several times given you to understand our desire to observe the said friendship between us, so also you will find us ever ready to show you in deed what we have assured you in word, as we have prayed the said Ambassador and the said Protonotary to tell you on our behalf." Etc.



Vostre bonne Seur et cousine

Mazye

SEE ITEM NO. 113.

THE ANATOMIC COMPENDIUM OF THE FOUNDER OF ANATOMY IN THE MIDDLE AGES

114. [MEDICAL.] MUNDINUS: *ANATHOMIA, 1495.*

ANATHOMIA MUNDINI. EMENDATA PER DOCTOREM MELERSTAT.

Gothic Letter, 34 lines to a full page. Initial spaces. Title-page occupied by a woodcut of a medical student dissecting a dead body on an operating table under the directions of a professor, who is seated behind in a high-back chair and is instructing him from a book open in his left hand (in contemporary colouring). 4to. Full levant morocco, g.e., by Rivière.

[LEIPZIG, MARTIN LANDSBERG, c. 1495.]

(*See Illustration opposite.*)

£210

Hain *11633 (a variant issue). Proctor 2994 (Bodleian copy). No copy in the British Museum. Schreiber 4814.

The *Anatomia* of Mundinus is a corner-stone in the structure of anatomical study; it is the first of the pitifully few anatomical treatises written during the Middle Ages. Writing of it, in his *Incunabula Medica,* Sir William Osler states: "The subject of anatomy was not taught either by lectures or by dissection in the universities at the middle of the fifteenth century. An occasional *'anatomy'* was held, but the neglect of the subject is well illustrated by the absence of anatomical books. There is only one in the list, that of Mundinus. . . Mundinus was a professor at Bologna from 1306 to 1326, and was the first to teach anatomy from the subject, usually the corpse of a condemned criminal; but there is the record of a procedure in 1319 against four medical students for body-snatching. His *Anatomia,* written in 1316, was for two hundred years the popular text book."

Dr. Ludwig Choulant: *History and Bibliography of Anatomic Illustration,* pp. 88-91, gives a very full analysis of the *Anatomia,* and from his account we have made the following extracts:—

"Mondino de'Luzzi, Mondini, Mundinus, Mundinus de Lentiis, the son of a pharmacist (*speziale*) at Bologna, later anatomist and professor at Bologna has been recognised as the founder of anatomy in the Middle Ages, since he wrote for his students, in 1316, an anatomic compendium which remained famous until the beginning of the sixteenth century. In the introduction of the book, he says, *proposui mei scholaribus in medicina quoddam opus componere,* "I have proposed to compose a work in medicine for my scholars." He himself dissected two female bodies in 1315, as discussed in the chapter *de vasis spermatis.* He is said to have died in 1318.

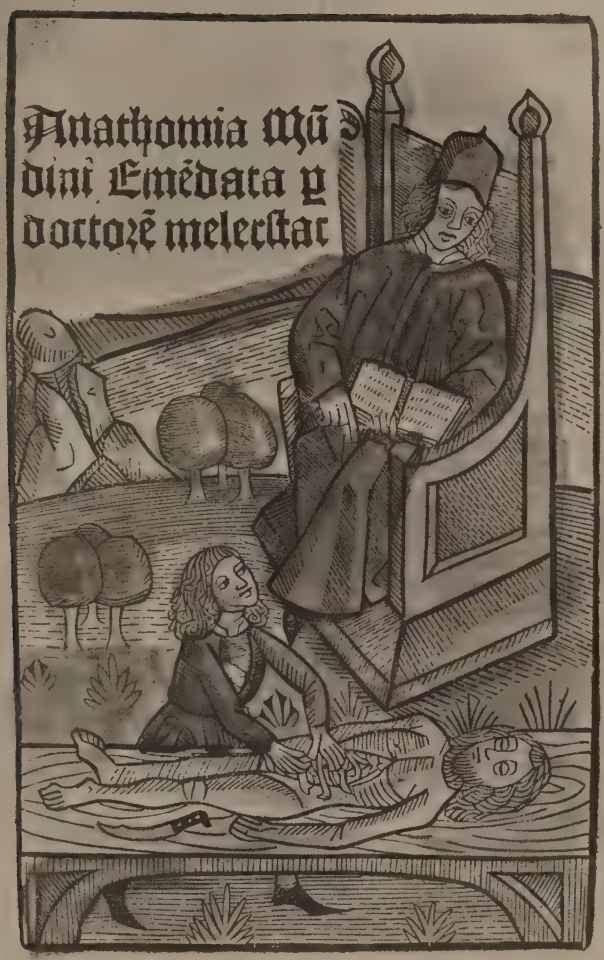
This compendium is without illustrations, at least nowhere does the text refer to any. It met a need universally felt just at that time, and commended itself for its brevity, conciseness, and completeness, as well as for the fact that it taught for each separate organ the necessary anatomic technique, as, for example, in the first chapter: *Situato itaque corpore vel homine mortuo per decollationem vel suspensionem supino, etc.,* "accordingly, laying out the body of a man dead by decapitation or hanging, etc."

. . . . . .

After a general introduction dealing with the differences between the human and the animal body and their division, a description of the different organs is given in the following order: (1) abdominal cavity (*venter inferior*), abdominal muscles, peritoneum, omentum, digestive organs, urinary and sexual organs; (2) thoracic cavity (*medius venter*), the breasts, bones and muscles of the thorax, pleura and diaphragm, heart, lungs, organs of the throat and mouth; (3) head (*venter superior*), skull, the brain, and its cortex, eye, ear; (4) bones, spinal column, the extremities, the latter with muscles. This division into *Membra genitalia, naturalia, spiritualia, animata,* which continued in use up to the seventeenth century, and the custom of anatomic textbooks of beginning the order with the abdominal cavity, were due to the scarcity of cadavers, which necessitated care in spreading the dissection over several days (*lectiones*)."

The editor of this edition, Martin Pollich of Mellerstadt, was professor at Leipzig until 1502; from then on he was professor at Wittenberg, where he brought about the founding of the university.

The present copy is a large one, and in excellent condition; it is enriched with copious marginal notes by a very early owner.



SEE ITEM NO. 114.

DEVX LIVRES
DE CHIRVRGIE.

1. De la generatiõ de l'homme, & maniere d'extraire les enfans hors du vẽtre de la mere, enſemble ce qu'il faut faire pour la faire mieux, & plus toſt accoucher, auec la cure de pluſieurs maladies qui luy peuuent ſuruenir.

2. Des monſtres tant terreſtres que marins, auec leurs portrais.

Plus vn petit traité des playes faites aux parties nerueuſes.

Par Ambroiſe Paré, premier Chirurgien du Roy, & iuré a Paris.

A PARIS,
Chez André Wechel.
Auec priuilege du Roy.
1573.

SEE ITEM NO. 115.

115. [MEDICAL]. AMBROISE PARÉ: *CHIRURGIE, 1573.*

DEUX LIVRES DE CHIRURGIE. I. DE LA GENERATION DE L'HOMME, ET MANIÈRE D'EXTRAIRE LES ENFANS HORS DU VENTRE DE LA MÈRE, ENSEMBLE CE QU'IL FAUT POUR LA FAIRE MIEUX, ET PLUS TOST ACCOUCHER, AVEC LA CURE DE PLUSIEURS MALADIES QUI LUY PEUVENT SURVENIR.

2. DES MONSTRES TANT TERRESTRES QUE MARINS, AVEC LEURS PORTRAIS, PLUS UN PETIT TRAITÉ DES PLAIES FAITES AUX PARTIES NERVEUSES.

First Edition. Title within woodcut border, a fine portrait of Ambroise Paré at the age of 55, and a large number of woodcuts, and printer's mark on the last page. Small 8vo, limp vellum.

PARIS, ANDRÉ WECHEL, 1573.

(*See Illustration opposite*).

£160

The first work, "*De la génération,*" is one of the books that have made the name of Paré immortal. Through this work one of the most important innovations in the progress of the art of obstetrics for many centuries was obtained. In addition, the work contains an important gynaecology of Paré, and also a richly illustrated chapter *de la douleur des dents,* with which, according to Sudhoff, a new period in modern dentistry began. In addition, the work contains chapters about the treatment of children, and ruptures.

The second work describes human and animal freaks, sea and land monsters, and is also of zoological interest. At the end of the work is a treatise about "*des plaies des nerfs, tendons, et des jointures et membranes.*" This work was one of the arguments against Paré in the famous law suit brought against him by the *Faculté des médecins,* because he, as a surgeon, was occupying himself with things which did not concern him in his professional capacity.

Les Deux Livres, which we offer for sale, like almost all other first editions of Paré's works, who is called by Sudhoff one of the greatest surgeons of all times, is one of the greatest rareties of medical literature.

Malgaigne, *Oeuvres de Paré, I,* p. cccxvii, only knew of three copies of this book.

Not only is our copy entirely complete, containing the preliminary pages which are not mentioned in Malgaigne's collation, but it is a remarkably fine and clean copy.

An interesting point is that on the last page Ambroise Paré announces the forthcoming publication of his complete works.

116. [MEDICAL.] ARNALDUS DE VILLANOVA: *TRESOR DES POUVRES, 1527.*

LE TRESOR DES POUVRES : SELON MAISTRE ARNOULT DE VILLENOVE ; MAISTRE GERARD DE SOLO : ET PLUSIEURS AULTRES DOCTEURS EN MEDICINE DE MONTPELLIER.

Gothic Letter. Title printed in red and black. With fine large woodcut of the author in his library on title-page. 4to. Vellum.

LYONS, CLAUDE NOURRY, 14TH AUGUST, 1527.

(*See Illustration opposite.*)

£75

This well-known work on the art of preserving health, and the ordering of life, was composed by doctors of the school of Salerno (Naples) and commented upon by Arnaldus (circa 1240-1312), physician to Peter III of Aragon and teacher at Paris, Barcelona, and Montpellier.

LE treſor des pouures: ſelon maiſtre Arnoult de villeno ue: maiſtre Gerard de ſolo: ⁊ pluſieurs aultres Docteurs en medicine de Montpellier. Nou⸗uellemẽt imprime et corrige.

¶ On les vend a Lyon en la maiſon de Claude Nourry/ dict le Prince/au pres noſtre dame de Confort.

SEE ITEM NO. 116.

117. [MEDICAL.] BERNARDO GORDONIO: *LILIO DE MEDICINA, 1495.*

LILIO DE MEDICINA. [WITH FOUR OTHER MEDICAL TRACTS BY THE SAME AUTHOR.]

Gothic Letter, double columns, 54 lines and head-line to a full page. A magnificent woodcut occupies above three-quarters of the title-page. It represents two angels clothed in long and ample robes. With one hand they support between them a pot, from which issue six tall shoots of white-lily disposed fan-wise. With the other hand they extend a scroll bearing the title of the work. The text decorated with ornamental woodcut initials. Printers' device below the colophon to "Lilio de Medicina" and again at the end of the final tract. Folio. Sixteenth century vellum binding.

SEVILLA, MENARDUS UNGUT AND STANISLAUS, POLONUS, 18TH APRIL, 1495.

(*See Illustration opposite.*)

£750

Haebler 300. Hain 7802 (without seeing it). Pellechet 5279. Proctor 9535.

A complete copy of the First Edition in Spanish of Gordonio's *Lilio de Medicina,* with which were printed four other medical tracts by the same author: *Las tablas de los ingenios; el Regimiento de las agudas; Tractado de los niños con el Regimiento del amo; Las pronosticas.*

Complete copies of this voluminous medical work are extremely rare, some lack the table and others all that comes after the *Lilio de Medicina.* The British Museum copy and that in the Bibliothèque Nationale Paris, are among the imperfect ones. Haebler was only able to record six copies: three copies in the Iberian Peninsula and three outside.

Bernard Gordon was a celebrated doctor of the end of the 13th and the beginning of the 14th century. His famous *Lilio de Medicina,* a complete treatise on the manner of curing all the maladies then known, was commenced, according to his preface, at Montpellier in July, 1305.

Only 1 copy in U.S.A. (according to Census).

Lo contenido eneſte preſente volumen de Bernar do Gordonio es lo ſeguiente. Primera mente los ſie te libros que ſe intitulan Lilio de medicina. Lo ſegũ do: Las tablas delos ingenios. Lo tercero: el Regi miẽto delas agudas. Lo quarto: el Tractado delos niños conel Regimiento del ama. Lo quinto y po ſtrimero: Las pronoſticas.

SEE ITEM NO. 117.

118 MEDINA (PEDRO DE): *REGIMIENTO DE NAVEGACION, 1563.*

REGIMIENTO DE NAVEGACION. CONTIENE LAS COSAS QUE LOS PILOTOS HAN DE SABER PARA BIEN NAVEGAR : Y LOS REMEDIOS Y AVISOS QUE HAN DE TENER PARA LOS PELIGROS QUE NAVEGANDO LES PUEDEN SUCEDER. DIRIGIDO A LA REAL MAGESTAD DEL REY DON PHILIPE NUESTRO SEÑOR.

Title in red and black, beneath woodcut illustrating ships blown by the four winds. Numerous woodcut astronomical charts and vignettes of ships; with double-page woodcut of the world, printed in red and black, and showing the position of Florida, Central and South America. (With cartons on fols. XLV verso and LXXVII recto). Small 4to. Original vellum.

SEVILLE, SIMON CARPINTERO, 1563.

(*See Illustration opposite.*)

£350

Palau's *Manual,* Vol. V, p. 121.

A beautiful copy of Medina's later work on the art of navigation, containing specific instructions to pilots, dedicated to Philip II, " King of Spain and of the New World."

This book contains an abridgment of the contents of Medina's *Arte de Navegar,* which was included to facilitate the studies of those who intended to become trans-Atlantic pilots, and contains all the practical instructions which were given in the previous work.

Pedro de Medina was a native of Seville (1493), where he died in 1567, and was one of the most eminent mathematicians and cosmographers of his day. In addition to his famous works on navigation, he wrote *Grandezas de España* and other books. Hurtado has, in the *Historia de la Literatura Española,* accused Medina of plagiarism in respect of Ocampo's *Cronica,* which was published in 1543; but it should be recorded that Medina mentions, in his *Grandezas,* important events in Spanish history, such as Columbus's voyage to America, which took place after the publication of Ocampo's work.

Little is known of the life of Medina beyond what he reveals of his talents and qualities in his own works, but it is recorded in Espasa's *Enciclopedia* that Martin Cortes (whose *Breve compendio de la sphera y del arte de navegar,* appeared in 1551) disputed Medina's claim to be the first author of a book on the subject, and on other " pioneer " work in the world of science. Medina's works on navigation, however, were not only translated into various languages, and received the approbation of the Casa de Contratacion of Seville, but served as text books on navigation in all the naval colleges in Europe. Medina was also a Latinist, and wrote a manuscript History of Seville in Latin.

Regimiẽto de nauegaciõ

Contiene las cosas que los pilotos hã de saber para bien nauegar: Y los remedios y auisos que hã de tener para los peligros que nauegando les pueden suceder.

Dirigido a la Real Magestad del Rey don Philipe nuestro Señor.

Por el Maestro Pedro de medina vezino de Seuilla.

SEE ITEM NO. 118.

119. MENDELSSOHN-BARTHOLDY (FELIX): *AUTOGRAPH LETTERS, etc.*

A REMARKABLE COLLECTION OF LETTERS, MANUSCRIPTS, ETC., COMPRISING:—

TWELVE AUTOGRAPH LETTERS SIGNED TO HALEY HOLM, DR. SPIRES, F. BROCKLAND, MR. MONTAG, MINISTER OF THE KING OF PRUSSIA, ETC.

17 pages, 8vo and 4to.

AUTOGRAPH MUSICAL MANUSCRIPT WITH WORDS OF TWO FOLK SONGS.

5 pages, folio.

AND A COLLECTION OF CONTEMPORARY TRANSCRIPTS OF LETTERS FROM WILLIAM BARTHOLOMEW TO MENDELSSOHN ON THE TRANSLATION OF "ELIJAH."

32 pages, folio. 1846-7.

(*See Illustration opposite.*) £135

Of the greatest interest. In the letters he mentions his *St. Paul,* and a command performance before the King of Saxony of his *Œdipus Coloneus,* and respecting an audience of the King of Prussia to explain his attitude concerning the proposal of Eichhorn the Minister, to appoint him to the direction of all matters relative to Church music in the Lutheran Church. He refers to the birth of his eldest son, asks Dr. Spires to fix another time for his visit as he wishes to attend a concert of Mlle. Schloss, and announces his decision of not writing an opera on *The Tempest* for the season of 1847.

(Trans.):—"With God's help she recovered after four terrible days. . . . Cecilie and the boy, thank God, are so well and lively, I am now happy and thankful. As you rightly said, it is a serious moment in one's life, but how much I feel when I see my wife restored to me with the Child in her arms, I cannot write it to you. . . . We have passed together through such a happy and important moment of our lives, and opened our hearts to one another with all that was passing in them. I will not give up hope that the effects of such moments of intimacy will endure and cannot be only momentary."

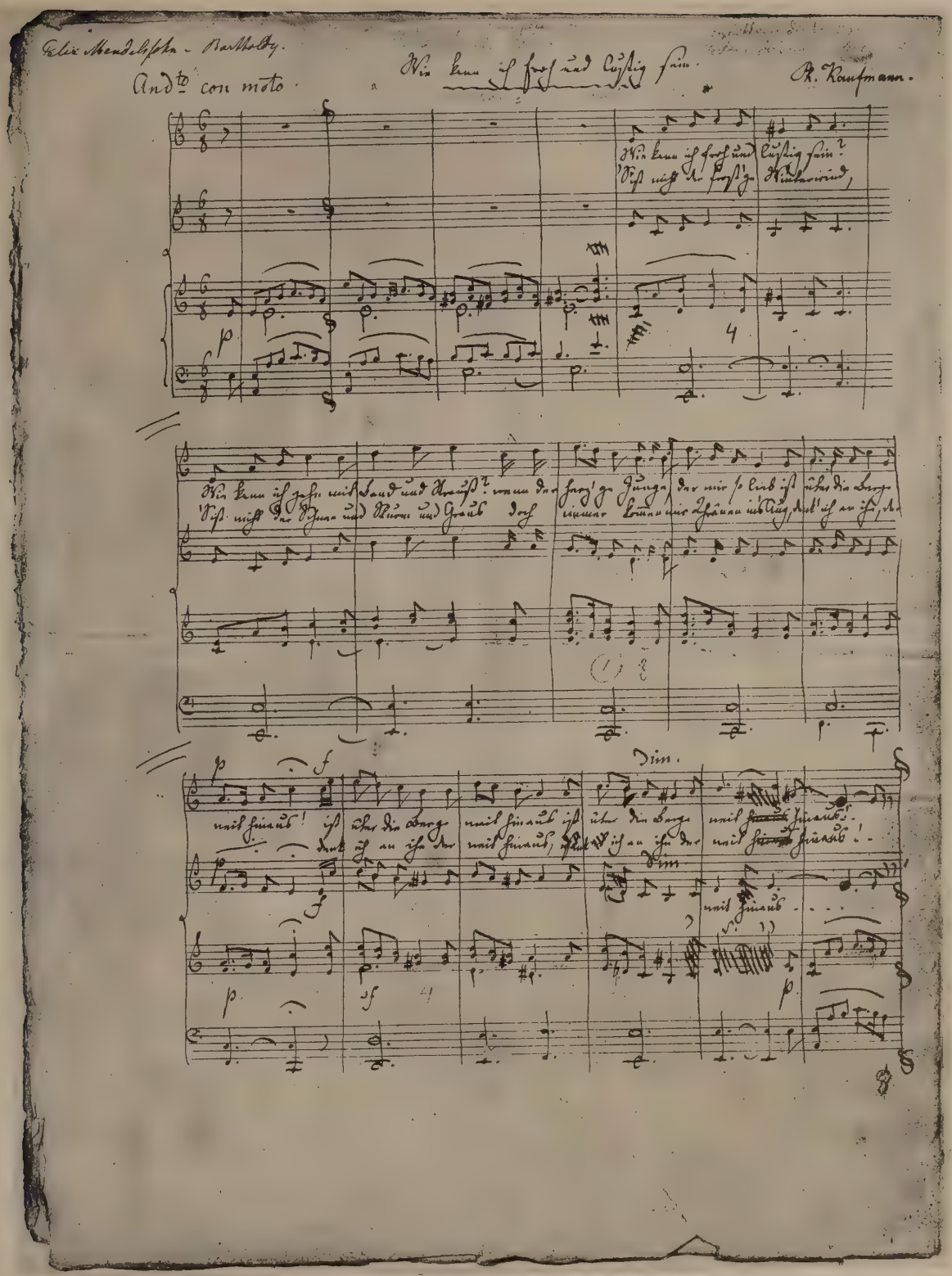
(Trans.):—"It was a great honour and pleasure for me to receive . . . all the kind and thoughtful things which you say about my St. Paul . . . your kind expression about my music; the highest success that I could wish is that so highly esteemed an artist should be satisfied with my work, and tell me so. Just because I rate public opinion less highly than do many others, a judgment such as yours has double value." Etc.

(Trans.):—". . . I cannot help once more urgently begging you to tell me what I owe you for the beautiful piano that you were kind enough to lend me for the whole of my stay here. Last summer, in Soden, because of my short stay, I could accept such a loan as a new mark of your kindness, but this time being so much longer, it is quite another matter." Etc.

(Trans.):—"Herr v. Küstmer has the score of my music to *Œdipus* in hand, and no doubt will do the same for the copying out . . . so that my presence in person is not actually necessary for the rehearsals of the music, now that, as you say, His Majesty has fixed the end of this, or the commencement of next month for the performance, so I have arranged to arrive in Berlin about the middle of August, in about three weeks' time, and there will be no hindrance on my side to carrying out the King's wishes. . . .

"The King, Herr von Masson writes me, will come back to 'Sans Souci' towards the end of August, in any case, but will go to the manœuvres in September, and will not return until the end of September. If the performance is postponed now, it would have to wait over until the end of September, when I should be in a great difficulty; it would be most difficult, if not impossible, to be in Berlin then . . . therefore, I beg you, dear sir, to set to work with all speed on the preparations for the performance." Etc.

". . . I have decided in no event to write the *Tempest* Opera for the 1847 season, all the more so as I must consider it really impossible to master such material, in a language which is strange to me, in so short a time, and then to rehearse and produce the piece—it is simply not possible. I advised Mr. Lumley of this some time since, but as I have lately seen a programme of his theatre, in which, officially of course, my opera is named as one of the novelties of this season (after I had expressly asked him not to authorise such notices, because I do not consider it right to speak to the Public about things which are not quite certain). I have written to him again to-day, have sent him back the libretto for the present, so as to make everything clear between us, and have called upon him to at once leave my name out of all the programmes of the Italian Theatre." Etc.



SEE ITEM NO. 119.

120. MEREDITH (GEORGE): *AUTOGRAPH LETTERS, 1849-1908.*

FORTY-TWO AUTOGRAPH LETTERS SIGNED TO LEITCH RITCHIE, EDITOR OF "CHAMBER'S JOURNAL," J. W. PARKER, FREDERICK CHAPMAN, A. C. SWINBURNE, FELIBRE, BONAPARTE WYSE, ANDRE RAFFALOVICH, HAVELOCK ELLIS, MRS. STEVENSON, MRS. FLOWER, GEORGE STEVENSON, FRANK HARRIS.

140 pages, 12mo and 8vo. 1849-1908.

ALSO AUTOGRAPH POEM (IN FRENCH) BEING A QUOTATION FROM "CHANTS DU VAUDEVIRE" OF OLIVER BASSELINS, AND AN EXTRACT FROM THE "NOUVELLES GENEVOISES" OF M. TOPFFER.

6 verses on 1½ pp., 4to.

(See Illustration overleaf.)

Together, £290

A correspondence of unusual literary interest and importance, covering practically the whole of his life from the age of 21 to his death.

He refers to contributions and A Life of Kossuth, some pages of which he sends, for Chambers' Journal, and mentions his poem "Chillianevallah," his novels "Emilia in England," "Rhoda Fleming," "The Amazing Marriage," "The Egoist," "Lord Ormont and His Aminta," the reading of the first part of his "Arabian Nights" (presumably the Shaving of Shagpat), Sonnets from his "Poems and Lyrics of the Joy of Earth," his lecture on Comedy, and a new edition of "Modern Love"' which he was meditating. He discusses Swinburne's Essay on Byron, congratulates Bonaparte Wyse on his tale "Bardic Victory," adversely criticises Congreve and a new book of Raffalovich, whose sonnets prove him to have deeply studied those of Shakespeare, and protests against the violation of the view from Richmond Hill. He also speaks on the American appreciation of his poems, and on the militancy question, and adversely comments on reviewers.

"I am obliged by your acceptance of the Poem. Would a translation of the life, etc., etc. of 'Kossuth the Magyur' suit a column of your journal? I could abridge it for one number even, or give it literally. . .

"The accounts of the man now afloat are flimsy and unconnected. . .

"May I beg you to substitute for 'hearts' in the 7th line of the last verse of 'Chillianevallah' 'hopes,' thus:

'And the hopes of all will languish.'"

"I find I have forgotten to enclose the Sonnets mentioned in my letter of yesterday's date containing the first four sheets of Kossuth and I send them herewith. I think they would do very well if taken in a series and I have a great many already finished. Let me know about the article on Hermann as early as you can, as the sooner it is printed the better."

"I hear from Bell that you have kindly offered us your Chambers, for my reading of the first part of my 'Arabian Night,' next week."

"I have just taken the 'Essay on Byron' in at a gulp to give you my first impression. In one word, it defines for me my own idea of him. I delight in his manliness (of verse & imagination); I am torn by his ruggedness; I adore his humour, which is about the highest we possess: I now & then bow to his descriptive splendour, wherein, if it does not convey there is a touch of the sublime—(beastly phrase! & you wisely avoid it). On the whole, I think the Essay to be the justest summary of poetic Byron ever written; & it is charmingly written. I enjoy the tone of it throughout. It comes from a man who has the right to judge his fellow. How true is what you say of his power of overleaping idyllic details & striking the pure elements: This fairly accounts for your admiration of Hugo, who can do the same, when he will not insist

on being French. Our accepted poets appear fettered by their eyesight & their oxen laurels. . . I believe the Essay will do much towards reſtoring a great name to its proper rank, even in a day when the drawing room & the tea table are Imperial in Britain."

". . . They come out of a body of sonnets, forming a portion of a volume I have in hand, called 'Poems and Lyrics of the Joy of Earth,' but whether these two, as they ſtand by themselves, carry sufficient animation of the anti-pessimism of the bulk, to have meaning enough for your readers, I cannot judge. . .

"You are very good in wishing to lift me to the light. I am not certain when the volume will be let fly; perhaps in April.

"The Shakespearian form of Sonnet has been adopted in the pair enclosed."

"You compliment me in wishing to print my Lecture on Comedy. It requires extension and filling-in; at present the ſtyle is lumpy. I purpose to write it over again some day, that it may be more generally intelligible. Moreover, though I admire Congreve's sharp & here & there, deep flashes of wit, I regard his Comedies as incomplete. They have no plots founded in our nature. Molière is the sole writer of pure Comedy, so rare is it."

"I wish very much that I had time at my disposal to write to you fully of your little volume, as it deserves. My aſtonishment has been great at your singular & melodious, maſtery of his versification; and also, let me add critically, at the amazing, though rare, lapses here & there, where, from your earlier habit of counting by syllables, inſtead of by the accent you drop half a foot, or throw a ſtress on a particle unable to suſtain it. . .

"Perhaps on the whole I like beſt your sonnets. You have deeply ſtudied Shakespeare's. You have drunk of Milton. The firſt two lines of 'Health and Romance' have his full-mouthed clarion note. 'In Paradise' charms me, save for the slip in the 12th line. 'Love's Secrecy' is pure Shakespearian in style & turn of thought. XXXII is perfectly rendered. I do not ſtop for lack of numbers to name in praise. When next I have the pleasure of seeing you, the volume, if your modeſty consents, shall be our harp of talk & song."

". . . I send you a copy of a book of verse of mine juſt issued. It contains a great deal of my philosophy of life. You will not be troubled by notices of it in the Press. I no longer give out volumes of verse for review. Americans compelled the English to take notice of my prose, but the reſiſtance is more ſturdy againſt my verse, & mixed with a diſtaſteful abuse, that I can forgive without liking to hear it."

". . . Riette has poſted a Tauchnitz 'Tragic Comedians' to you. MacMillans have, I am sure, a good supply of 'Joy of Earth Lyrics,' I rather meditate a new issue of 'Modern Love.' . . .

"The Novel has been knocked about by reviewers, as I expected, and clearly there is no further chance of peace between us. What they call digreſsions is a presentation of the atmosphere of the present time, of which the ſtory issues. I am glad if it does not disappoint you."

". . . Four or five of my Novels have fallen in. Chapman writes that he will make a proposal, after saying no word of copyright fallen due to me. I feel bound to give the Firm the chance of the proposal, but expect niggardliness. You shall hear when I have heard, & I will send dates of the books. I am writing a One Volume Novel (rather better, or is at present, than the Amazing); & I will send this week the firſt two chapters to be copied. You shall then have chapters of the other ſtory. But I would rather finish 'Lord Ormont & His Aminta' firſt. That will be about the end of May & then I could haſten merrily to the Marriage."

punctuation must be followed. Do not, I beg, speak of the novel, unless when you have a treaty in view. I loathe it make a meal for the Column of Literary Gossip. — Next week you shall have the opening of "The Amazing Marriage" — cutted by one page or two.

Amazing Lovers."

— I would rather finish the romance & submit first: it is but one volume. However if Scribners should want it long the other, I will proceed upon it. Please, let me have that MS. two mackintoshes: a postcard will do.

Very truly
George Meredith

SEE ITEM NO. 120.

FIRST BOOK ON HERALDRY PRINTED IN SPAIN

121. MEXIA (FERNANDO): *NOBILIARIO*, 1492.

NOBILIARIO (HERALDRY).

Gothic Letter, double columns, 48-49 lines to a full column. Printed in red and black. Numerous ornamental woodcut initial letters. With 64 small Coats-of-Arms, armour and pennons on leaves 93-95. Folio. Sheepskin.

SEVILLA, PEDRO BRUN AND JUAN GENTIL, 30TH JUNE, 1492.

(*See Illustration opposite.*)

£350

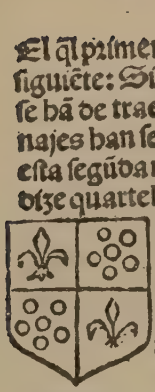
Haebler 411. Hain 11132 and 11133. Proctor 9545 (the British Museum copy is imperfect). Catalogue of J. P. Morgan Library, Vol. III, No. 666.

This much praised work on Spanish heraldry was composed, according to the author between 1477 and 1485. Ticknor describes it as " a curious book, written with Castilian dignity of style, and full of the feudal spirit of an age that believed in the inherent qualities of noble blood."

The present copy contains the leaves with the woodcut Coats-of-Arms, etc., which are often missing. The blank margins of the title and final leaf partly restored and tears in two other leaves repaired; a few headlines cut into.

Only three copies in U.S.A. (according to Census.)

El q̄l primero escudo es
siguiēte: Si por vētura
se hā de traer de dos li-
najes han se de traer en
esta segūda manera q̄ se
dize quartele. El q̄l se pinta asi: E si
por vētura se q̄sierē tra-
er tres linajes han se de
traer en esta terçera ma
nera q̄ es lla
mada trina
la q̄l es la si-
guiente.



Dtrosi
do qui
q̄ algu
clardos
tar los
nera la
dapalo.

q̄n-
era
no quisier mes-
linajes pued̄ pin
d̄sta quarta ma
qual es llama-

Dtrosi para meſclar dos li
najes pued̄ se pintar des
ta q̄nta manera de escu-
do el q̄l se llama afrange
Dtrosi el que q̄siere tra-
er armas d̄ vn linaje pue
de las traer d̄sta sesta ma
nera trayendo
cudo çinco cuer
guras agora se
agora vegeta
como çinco leo
çinco torres o
flores. ⁊ asi d̄las otras ⁊ pintase asi
llamase el sautur. Dtrosi es otra ma
nera darmas q̄s la setena. pa traer
la qual se
tee esta
d̄ entēder
cuerpos
tros q̄les
o figuras

en vn es
poſo fi
sibiles
bles. asi
nes o
çinco

llama roque
asi mismo es
q̄ estos tres
puedē ser o-
ger cuerpos
Es otra ma

nera de escudo darmas
La q̄l es la otaua llama
se auāde es la siguiēte.
Es otra manera de escu
do. la q̄l es la nouena es
pa meſclar dos linales
llama se baute o emantele. Esto es
porq̄ se cōsidera vestida la cota dar-
mas ⁊ vestida jūta las dos alas. de
la dicha cota darmas cōtra adelāte
Do en cada vna ala de muestra pte
delas vnas armas. ⁊ d̄scubierto de
la delātera. las otras ar
mas d̄l otro linaje pinta
se en la siguiēte forma.
Es otra māera darmas
pa traer vn linaje q̄s lla
mado faxa o barras. esto
es q̄ndo es tāto el color como el me
tal ⁊ el metal como el co
lor. es la siguiēte.

Es otra māera darmas
pa meſclar dos linajes.
deue ser asi pintada vn
escudo grāde en̄l q̄l estē
armas d̄ vn linaje ⁊ dētro de aquel
meter otro pequeño escudo cō otras
armas Esta forma se llama d̄ dos es
cudos. po es d̄ acatar q̄l escudo sea tā
grāde q̄ paresca escudo
⁊ no orla cuya forma es
la siguiente.

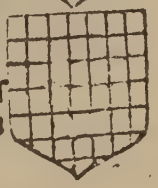
Es o
mane
escudo
mas la
ra de
armas

tra
ra d̄
dar
q̄l es otra mane
vanda. las q̄les
hā d̄ estar en los
escudos d̄la vāda pintase d̄sta mane
ra. Es otra māe
mas. la q̄l es la
sigue. Esta asi
se dize vāda pin
desta forma.

ra dar
que se
mismo
tase asi
Es o-
armas
tra manera de
la q̄l se llama bastone es
la siguiēte.

Es o
mane
de ar-
llama
uāde

tra
ra
mas
se a-
pin-
tase asi
Es otra māera d̄ armas
de escudo. la q̄l es dicha
jaquelado



SEE ITEM NO. 121.

122. MILTON (JOHN): *POEMS, FIRST EDITION, 1645.*

POEMS
OF
Mr. John Milton,
both
English and Latin,
Compos'd at several times.

Printed by his true Copies.

The Songs were set in Musick by
Mr. Henry Lawes Gentleman of
the Kings Chappel, and one
of His Maiesties
Private Musick.

———*Baccare frontem*
Cingite, ne vati noceat mala lingua futuro,
Virgil, Eclog. 7.

Printed and publish'd according to
Order.

London,
Printed by Ruth Raworth for Humphrey Moseley,
and are to be sold at the signe of the Princes
Arms in Pauls Church-yard, 1645.

With a fine impression of the rare portrait by William Marshall, with Greek verses beneath. First Edition. Small 8vo. Full morocco, g. e.

LONDON, 1645.

(*See Illustration opposite.*)

£350

With the separate titles to 'Comus' and the 'Latin Poems.'

POEMS

OF

Mr. *John Milton*,

BOTH

ENGLISH and LATIN,

Compos'd at ſeveral times.

Printed by his true Copies.

The SONGS were ſet in Muſick by Mr. HENRY LAWES Gentleman of the KINGS Chappel, and one of His MAJESTIES Private Muſick.

——*Baccare frontem*
Cingite, ne vati noceat mala lingua futuro,
Virgil, Eclog. 7.

Printed and publiſh'd according to ORDER.

LONDON,
Printed by *Ruth Raworth* for *Humphrey Moſeley*, and are to be ſold at the ſigne of the Princes Arms in *Pauls* Church-yard. 1645.

SEE ITEM NO. 122.

Cõmẽt le·i·ſe excuſe diſãt·iay achete vne ville

Cõment le·ii·ſe excuſe diſant·iay achete ·v· ioubz de beufz·

Cõmẽt le·iii·ſe excuſe diſãt·iay puiſe fẽme

Comme le ſeigneur de famille ꝯmanda a ſon ſeruiteur de introduire les pouures

SEE ITEM NO. 123.

123. *MIROIR DE LA REDEMPTION, 1483.*

LE MIROUER DE LA REDEMPTION DE LUMAIN LIGNAIGE TRANSLATE DE LATIN EN FRANÇOYS SELON LINTENCION DE LA SAINTE ESCRIPTURE. [TRANSLATED BY "FRERE IULIEN DES AUGUSTINS DE LYON" (I.E. JULIEN MACHO).]

Gothic Letter, double columns, 46 lines to a full column. A few calligraphic woodcut initials, elsewhere initial-spaces, with and without guide-letters. Strikingly illustrated with 258 large and boldly designed woodcuts (about 5 by 3⅜ inches). As many as four cuts on a single page. Folio. Levant morocco, g. e.

LYONS, MATHIEU HUSZ, 3 MARCH, 1483.

(*See Illustration opposite.*)

£1600

Hain-Copinger 14928.

A remarkable early illustrated French book of the utmost rarity. The only other copy of this edition of the *Miroir de la Rédemption* known, that in the keeping of the Public Library of Lyons, is apparently of a different issue of the same year; the setting up of the colophon is different, and it contains no mention of the day or month when the printing was completed. Copinger's description of this edition is taken from the Lyons' copy.

The *Miroir de la Rédemption* is less a translation of the *Speculum vitae humanae* than an original compilation: it is made up of the forty-two first chapters of the Latin *Speculum,* the fifteen signs which will proceed the Last Judgement, predictions relating to the Antichrist, the epistles and gospels for Sundays and feast-days through the year, and Old and New Testament stories.

This book is remarkable for the profusion of large woodcuts with which it is illustrated: so numerous are they that quite commonly three and four cuts have been printed on a single page. They for the most part illustrate subjects taken from the Holy Scriptures, but it is medieval people in medieval settings that the artist has depicted: the interiors, costumes, and head-dresses, are particularly varied and interesting; it is noteworthy that Noah's Ark (fol. 4) is supplied with a sail.

The woodcuts are bold, crude, and, on the whole, executed with the very minimum of line; and consequently they are often extremely effective and always animated. In contrast to the engraver's usual simplicity of style is his evident affection for elaborate tiling designs, the floors of some of his interiors being geometrically patterned in black and white. The cuts accord excellently with the text, which is printed in a large bold Gothic character.

The woodcuts originally belonged to Bernard Richel, the Bâle printer, who had had them cut to illustrate a German version of the *Speculum* (*Spiegel Menschlicher Behältnisse*), which he printed in 1476. Martin Husz obtained these blocks from Richel, and with them produced the first illustrated book printed in France—the *Miroir de la Rédemption,* 1478. The cuts appearing in the present edition of the *Miroir,* printed by Martin Husz's successor and relative, Mathew Husz, are thus *impressions from the first blocks used to illustrate a French printed book.*

This almost unique book has fortunately the 201 leaves of text complete; it is, however, without the 3 preliminary leaves, and the first leaf of text has a tear across it (neatly repaired).

124. MONTAIGNE (MICHEL DE): *LES ESSAIS, 1595.*

LES ESSAIS DE MICHEL SEIGNEUR DE MONTAIGNE. EDITION NOUVELLE, TROUVÉE APRÈS LES DECEDS DE L'AUTHEUR REVEUE ET AUGMENTÉE PAR LUY D'UN TIERS PLUS QU'AUX PRECEDENTES IMPRESSIONS.

Folio. Bound by Chambolle-Duru in full brown morocco, inside dentelles, g.e.

PARIS, MICHEL SONNIUS, 1595.

(*See Illustration opposite.*)

£105

The most complete edition, with the best text.

" The unity of Montaigne's *Essais* which make no pretence to unity, may be found in the fact that all its topics are concerned with a common subject—the nature of man; that the writer accepts himself as the example of humanity most open to his observation; and that the same tranquil, yet insatiable curiosity is everywhere present. Man, as conceived by Montaigne, is of all creatures the most variable, unstable, inconstant. The species include the saint and the brute, the hero and the craven, while between the extremes lies the average man, who may be anything that nature, custom, or circumstances make him. And as the species varies indefinitely, so each individual varies endlessly from himself; his conscience controls his temperament; his temperament betrays his conscience; external events transform him from what he was. Do we seek to establish our moral being upon the rock of philosophical dogma? The rock gives way under our feet, and scatters as if sand. Such truth as we can attain by reason is relative truth; let us pass through knowledge to a wise acceptance of our ignorance; let us be contented with the probabilities which are all that our reason can attain. The truths of conduct, as far as they are ascertainable, were known long since to the ancient moralists. Can any virtue surpass the old Roman virtue? We believe in God, although we know little about His nature or His operations. But why, also, should we pay such a compliment to opinions different from our own as to burn a heretic because he prefers the Pope of Geneva to the Pope of Rome? Let each of us ask himself, '*Que sais-je?*' 'What do I really know? and the answer will serve to temper our zeal."—Dowden.

" It is of interest to learn that, as far as extant information goes, it was to an Englishman that the first posthumous tribute to Montaigne's eminence was addressed either inside or outside France. It is not, too, without significance that when in 1597 Francis Bacon published the first edition of his *Essays,* he dedicated them to Anthony, his 'dear brother loving and beloved,' who was Montaigne's friend and an early sharer of the grief evoked at Bordeaux by his death.

" Bacon, the essayist, in his dependence on Montaigne, did not long stand alone. He initiated the vogue of the English essay on Montaigne's pattern, and he soon had a large following. Ben Jonson declares, in a notable passage in his comedy of *Volpone,* that 'all our English writers . . . will deign to steal . . . from Montaigne,' and in his miscellany of criticism which he called '*Timber*' he describes Montaigne as master of all essayists, but rather crabbedly complained that men who, like Montaigne, write discursively tend to self-contradiction. At any rate, there quickly arose in England a school of essayists under Montaigne's banner. The second writer either to use the term or to practise the *genre* was Sir William Cornwallis, who brought out a first volume called *Essays* in 1600."

LES

ESSAIS

DE MICHEL SEIGNEVR DE MONTAIGNE.

EDITION NOVVELLE, TROVVEE APRES le deceds de l'Autheur, reueuë & augmentée par luy d'vn tiers plus qu'aux precedentes Impreßions.

A PARIS,

Chez MICHEL SONNIVS, ruë ſainct Iaques, à l'eſcu de Baſle.

CIↃ. IↃ. XCV.

AVEC PRIVILEGE.

SEE ITEM NO. 124.

THE FIRST EDITION OF FLORIO'S MONTAIGNE IN CONTEMPORARY BINDING

125. MONTAIGNE (MICHEL DE): *ESSAYS, 1603.*

THE ESSAYES OR MORALL, POLITIKE AND MILLITARIE DISCOURSES OF LO: MICHAELL DE MONTAIGNE. FIRST WRITTEN BY HIM IN FRENCH. AND NOW DONE INTO ENGLISH BY HIM THAT HATH INVIOABLY VOWED HIS LABORS TO THE ETERNITIE OF THEIR HONORS, WHOSE NAMES HE HATH SEVERALLY INSCRIBED ON THESE HIS CONSECRATED ALTARES—JOHN FLORIO.

The First Edition of Florio's Montaigne. Folio. A very fine copy in its contemporary calf binding, gold centre ornament on sides.

PRINTED AT LONDON BY VAL. SIMS FOR EDWARD BLOUNT, DWELLING IN PAULES CHURCHYARD, 1603.

(*See Illustration opposite.*)

£175

From the Library of Sir Thomas Hanmer, the famous Shakespearian Commentator, with his large Armorial Bookplate, carrying date 1707.

This copy contains both lists of "*Errata*" (one at the beginning, the other at end of volume), and, besides the usual commendatory verses, it has the poem by Samuel Daniel prefixed.

"The First Edition of Florio's Montaigne will ever hold a distinguished place in a Shakespearian Library as one of the books we really know for certain that the great poet read, for the actual copy used by him and carrying his autograph is preserved in the British Museum."

Shakespeare has copied a few lines nearly literally in "*The Tempest,*" Act II, Scene I, from the following passage in the present work:—

"It is a nation (would I answer Plato) that hath no kind of trafficke, no knowledge of letters, no intelligence of numbers, no name of magistrate nor of politic superioritie; no use of service, of riches, or of povertie, no contracts, no successions, no partitions, no occupations, but idle, no use of wine, corne, or metal. The very words that import lying, falsehood, treason, dissimilations, covetousness, envie, detraction and pardon, were never heard amongst them."

THE ESSAYES

Or

Morall, Politike and Millitarie Diſcourſes

of

Lo: Michaell de Montaigne,

Knight

Of the noble Order of S^t. Michaell, and one of the Gentlemen in Ordinary of the French king, Henry *the third his Chamber.*

The firſt Booke.

(***)

Firſt written by him in French.

And

now done into Engliſh

By

SEE ITEM NO. 125.

126. MOREAU LE JEUNE: *MONUMENT DU COSTUME, 1789.*

MONUMENT DU COSTUME PHYSIQUE ET MORAL DE LA FIN DU DIXHUITIEME SIECLE, OU TABLEAUX DE LA VIE, ORNES DE FIGURES DESSINEES & GRAVEES PAR M. MOREAU LE JEUNE, DESSINATEUR DU CABINET DE S.M.T.C. & PAR D'AUTRES CELEBRES ARTISTES. [TEXTE PAR RESTIF DE LA BRETONNE.]

With 26 magnificent engravings, 24 being after Moreau, 2 after Freudeberg, engraved by Baquoy, Camligue, Dambrun, Delignon, de Launay, Guttenburg, Helman, Malbeste, Martini, Halbou, Patas, Romanet, Thomas, Ingouf, and Bosse. Folio. Green morocco, broad gilt dentelle borders on sides, fully gilt panelled back, inside dentelles, g.e., by Rivière.

NEUWIED, 1789.

(*See Illustration opposite.*)

£210

List of Contents:—

1. "Déclaration de la Grossesse" (after Moreau).
2. "Les Précautions" (after Moreau).
3. "J'en accepte l'heureux présage" (after Moreau).
4. "N'ayez pas peur, ma bonne amie" (after Moreau).
5. "C'eſt un Fils, Monsieur" (after Moreau).
6. "Les Petits Parrains" (after Moreau).
7. "Les Délices de la Maternité" (after Moreau).
8. "L'Accord Parfait" (after Moreau).
9. "Le Rendezvous pour Marly" (after Moreau).
10. "Les Adieux" (after Moreau).
11. "La Rencontre au Bois de Boulogne" (after Moreau).
12. "La Dame du Palais de la Reine" (after Moreau).
13. "Le Lever" (after Moreau).
14. "La Petite Toilette" (after Moreau).
15. "La Grande Toilette" (after Moreau).
16. "La Matinée" (after Freudeberg).
17. "La Course des Chevaux" (after Moreau).
18. "Le Pari Gagné" (after Moreau).
19. "La Partie de Wisch" (after Moreau).
20. "Oui ou Non" (after Moreau).
21. "La Surprise" (after Freudeberg).
22. "La Petite Loge" (after Moreau).
23. "La Sortie de l'Opéra" (after Moreau).
24. "Le Souper Fin" (after Moreau).
25. "Le Seigneur chez son Fermier" (after Moreau).
26. "Le vrai Bonheur" (after Moreau).

Les adieux.

SEE ITEM NO. 126.

SEE ITEM NO. 127.

127. MORGHEN (FILIPPO): *RACCOLTA (Circa 1780).*

RACCOLTA DELLE COSE PIU NOTABILI VEDUTE DAL CAVALIERE WILD SCULL E DAL SIGNOR DE LA HIRE NEL LOR FAMOSO VIAGGIO DALLA TERRA ALLA LUNA CHE SONO SPIEGATE NELLA STORIA DI DETTO VIAGGIO DESCRITTA DAL' ISTESSO WILD SCULL NELL' ORDINE SEGUENTE, E DESIGNATE DAL DETTO SIGNOR DE LA HIRE. ESPOSTE IN NOVE RAMI INCISI APPRESSO FILIPPO MORGHEN FIORENTINO.

With finely engraved title-page, showing the Cavalier Wild Scull and Signor de la Hire descending from their flying machine in the moon, and introducing themselves to its inhabitants, and 9 further engravings. Oblong folio. Half morocco, by Rivière.

(NAPLES, XVIIITH CENTURY.)

(*See Illustration opposite.*)

£52 10s

First state, see Bruel, "*Histoire Aéronautique par les Monuments Peints,*" where a reproduction of the title in the second state is shown. The remarkable plates show the following:—

1. An Inhabitant of the Moon mounted on a Winged-Serpent, fighting a Porcupine.
2. A New Machine to cut strange wild beasts from head to foot.
3. The coaches which are used in the Moon and which are propelled by sails, a combination of an aeroplane and a motor car.
4. The manner of navigation by means of bellows (and steam) in that Planet.
5. The manner of transporting goods on rafts drawn by Steam Bellows (kind of steam tug).
6. Water melon used for fishing purposes (a kind of steam trawler).
7. Water melon, which serves as a dwelling house, to protect the inhabitants of the moon from wild beasts.
8. A boat which has as sails the wings of a gigantic bird. (The bird is chained to the masts and to a perch and is kept in good temper by being fed with gigantic snails, a quantity of which are kept on board, while others are being towed behind).
9. House boats, on which the inhabitants of the Moon live, showing at the same time the new manner of calling birds by the sounds of a drum. (A new version of "*Dilly, Dilly, come to be killed*").

On the title-page the work is dedicated to His Excellency Sir William Hamilton, His Britannic Majesty's Envoy at the Court of Naples, the husband of the famous Lady Hamilton.

MANUSCRIPT OF "OLAF THE HOLY"

128. MORRIS (WILLIAM) & MAGNUSSON (E.): *AUTOGRAPH MANUSCRIPT.*

THE ORIGINAL MANUSCRIPT OF THE "STORY OF OLAF THE HOLY."

Extending to some 356 folio leaves and containing upwards of 150 autograph verses (mostly of eight lines each) by Morris who has also practically re-written the whole of the original autograph text by Magnusson. Folio in half morocco. Circa 1874.

(*See Illustration opposite.*)

£75 10s

This very lengthy original manuscript done into English out of the Icelandic by William Morris and Eirikr Magnusson of one of the famous Norse stories, is of the most exceptional interest.

The foundation of the manuscript is a crude autograph translation into English by Magnusson, which has been revised and practically re-written over by Morris, his corrections and alterations extending to many thousands, and he has in addition inserted upwards of 150 autograph verses by himself. The whole volume forms an unique Morris manuscript of the highest importance to all interested in Morris or in the Icelandic and Norse mythology.

† Knut was under heaven —
Deem I by hearsay
That for kinsmen of Harald
Hearty fight helped
Olaf king of the wealth-year
Let the host fare
Over the fish-path
South out of Nid

Cold keels from the north-land
With the king were a sweeping
To Silund the level,
Een so was it rumoured
But forth fareth Ormr
With host yet another,
Swedes they to do battle
Against the Dane-people.

Rouen (?)

9
Berg, many a brown we winded
How I let move the ship prows
To the western wing of Rouen;
Erst in the Chapmen's faring

the land under their sway, or else harried it. Sigvat the Skald makes mention of this warfare in that drapa which he wrought about king Knut the ~~Great~~ Mighty. Rich

† Knútr var und himinum. / En kyn, at frœgt, hefi dugat Knut was neath heaven ... I deem that, by report, courage did vel at Haralds í her. Óláfr, árssæll jöfurr, lið lét fara hold for the kinsman of Harald in fight. Olaf, king of plenteous years, let the host fare fyr. göting suðr or Nið. south out of Nid.

Svalir kilir purðu norðan með fram fal skelfis Silundi; Cool keels rushed from the north with the king to the level Selund, fit namsk. En Ormr fer með annan her. Svíþjóð, but was reckoned. But Ormr fares with another host. a Swede, at hefr á hendr Danmörk. to fight a-gainst the Danes.

Ch. CLVI. Rich
Of king Knut the ~~Great~~ Mighty

King Knut had heard it ~~heard~~ in the west ~~in~~ England that Olaf, Norway's king had a ~~warlor~~ folk-host abroad, and that, ~~with~~ withal, that he went with all his host to Denmark and that unpeace was in ~~war~~ had broken upon his realm. Then king Knut fell to gathering ~~a host~~ folk, and speedily a ~~great~~ mickle war. ~~warlor~~ host was drawn together, and a multitude of ships; and earl Hakon was a second captain over that host. Sigvat the Skald came that summer to England from the West from Ruda in Vallland and together with him a man called Berg. They had gone thither on a chaffering journey the summer before. Sigvat wrought a "flock" which was called "Westfaring-dollies" and whose. ~~I~~ this is beginning:

9. Bergr, höfum minnz margan morgunn fyr sk
Berg, - we have called to mind many a morning how I
lét bíða fest við hinn vestra arm Rúðu borgar
let the prows be moored to the western ~~wing~~ harbour of Ruda town, in
fyr ferðu
the journey of the men = on our chaffering journey

SEE ITEM NO. 128.

ONE OF THE FOUR BOOKS PRINTED AT MURCIA, IN SOUTH-EASTERN SPAIN, DURING ITS SINGLE YEAR OF PRINTING PRIOR TO 1500

129. [MURCIA PRINTING.] DIEGO RODRIGUEZ DE ALMELLA: *COPILACION DE BATALLAS, 1487.*

TRACTADO QUE SE LLAMA COPILACION DELAS BATALLAS CAMPALES QUE SON CONTENIDAS ENLAS ESTORIAS ESCOLASTICAS Y DE ESPAÑA. DIRIGIDO AL MUY REVERENDO SEÑOR DON FRAY JOHAN ORTEGA DE MALUENDA OBISPO DE CORIA DEL CONSEJO DEL REY ET REYNA NUESTROS SEÑORES ETC.

Gothic Letter, 32 long lines to a full page. Initial-space at beginning. Folio. Boards.

MURCIA, LOPE DE LA ROCA, 28 MAY, 1487.

(*See Illustration opposite*). £950

Haebler 580 (variant issue). Hain 5571 (without seeing it). Reichling App. IV, p. 198 (variant issue). Not in Salva or Heredia.

First Edition of Rodriguez de Almella's " An Account of Pitched Battles."

A wonderfully rare specimen of printing at Murcia, the capital of the maritime province (formerly kingdom) of Murcia, in south-eastern Spain. For one year, only, during the fifteenth century Murcia saw the printing press at work, when, in 1487, the German printer of Valencia, Lope de la Roca, established a branch-office in Murcia. For his Murcia office Roca had cut a very graceful, clear type, of generous size; and this type is not found used in any book printed outside Murcia. Only four books were printed before Roca closed down the printing-office. Three out of the four are signed and dated. The present is the first book produced at Murcia.

The *Compilacion de las batallas* is divided into two parts: the first part contains descriptions of the 113 celebrated battles, from the beginning of the world to the coming of Jesus Christ, which are recorded by Petrus Comestor in his *Historia Scholastica;* the second part describes 232 battles contested in Spain, from the time it was first inhabited, up to the year 1481. The work is dedicated to Juan Artega de Maluenda, Bishop of Coria.

Concluding the volume are two letters by the author: the first, to Anton Martinez de Cascales, Mayor of the city of Toledo, dated 15 September, 1497, is a summary of the Royal marriages between Castile and France; the other, to Juan de Cordova, receiver of taxes for the kingdom of Murcia, dated 18 June, 1482, is on the unity and indivisibility of the kingdoms of Spain.

The author, Rodriguez de Almella, a canon of Cartagena, was chaplain to Ferdinand and Isabella, and accompanied those sovereigns to the siege of Granada in 1491, carrying with him, as was not uncommon at that time among higher ecclesiastics, a military retinue to serve in the wars.

Few specimens of printing are more difficult to find than a book produced at Murcia during the fifteenth century. The British Museum is without so much as a fragment of Murcia printing; and in all the United States, as far as can be gathered from the American Census of 1919, there is only one, incomplete, copy of a Murcia book (in the Ann-Mary Brown Memorial at Providence, Rhode Island).

There are several slight discrepancies between the present copy, the description of Haebler, and that of Reichling: from which it is evident that corrections were made in the set-up type at least thrice during the course of the printing.

Our copy of this rare piece of printing has the full 54 leaves; it has, moreover, been spared by the binders, having quite generous outer and tail margins, and, but for some tears at the beginning, is in an excellent state of preservation.

No copy in the U.S.A. (according to Census).

lla/ꝛ de leon de muy eſclareſcida memoria padre de nꝛa muy yllu
ſtriſſima ſeñora la Reyna doña yſabel q̃ en aq̃l tp̃o bera biuo q̃n/
do el dicho libro hordeno q̃ ſe llamaſe/ꝛ ititulaſe rey de eſpaña de
xando todos los otros titulos que ponia en ſu dictado. Ꝺontra/
do ſeñor eſta breue eſcriptura copile/ꝛ dirigi a vos para que la ve
ades/ꝛ vean los que q̃ran/E ſi neſceſario ſera q̃ la fagades poner
enel archino de vꝛo ayuntamiento. por que ſi caſo perniniente/ꝛ o
curriente pudieſe aconteſcer de venir el dicho caſo de ſuſo narrado
ꝛ de aver de yr para ello procuradores a corte llamados como ſe
ſuele/ꝛ acoſtumbra fazer/leuãdo conſgo eſte memorial de eſcriptꝛa
podria en vno cõlos otros ſus colegas procuradores dlas otras
cibdades proueer/ꝛ penſar lo que ſobre eſte caſo con maduro/ꝛ di
ſcreto conſejo ſe deuieſe fazer que mas complidero fueſe aſeruicio ô
dios/ꝛ delos dichos Reyes/ꝛ principe ſu fijo nꝛos ſeñores/ꝛ re/
gnos/ꝛ ſeñorios ô eſpaña que agora ſeñorian/ꝛ tienen y eſperan
aver. Nꝛo ſeñor cõ ſerue/ꝛ guarde vꝛa honrrada pſona/ꝛ eſtado
como por vos es deſeado aſu ſeruicio. eſcripta en murcia a. xviii.
de jullio año ô mil. cccc. lxxxij.

El vꝛo honor/ꝛ mandado preſto
diego rodrigues de almella ca/
nonigo de cartagena.

El gloria/ꝛ alabanca de nꝛo ſaluador/y redemptor ihũ xp̃o. fue
eſte libro que es llamado el tractado delas batallas cãpales aca/
bado con otros dos tractados enla muy noble/ꝛ leal cibdad de
murcia por manos de maeſtre. Lope dla roca aleman. Impreſſor
de libros lunes a. xxviij. dias ô mayo año de mil/ꝛ. cccc. lxxxvij
años.

.Ꝺeo Gracias.

SEE ITEM NO. 129.

CERONE'S FAMOUS MAGNUM OPUS

130. [MUSIC.] CERONE DE BERGAMO (PEDRO): *EL MELOPEO, 1613.*

EL MELOPEO Y MAESTRO. TRACTADO DE MUSICA THEORICA Y PRATICA: EN QUE SE PONE POR EXTENSO LO QUE UNO PARA HAZERSE PERFECTO MUSICO HA MENESTER SABER.

With Musical Notation, engraved portrait of the Author, etc. Thick folio (over 1,160 pages). Blue levant morocco gilt, inside dentelles, g. e.

NAPLES, JUAN BAUTISTA GARGANO, Y LUCRECIO NUCCI, 1613.

(*See Illustration opposite.*)

£165

Eitner, Vol. II, p. 392. Palau's *Manual,* Vol. II, p. 138. Library of Congress Catalogue of Music, p. 56. Not in Riaño.

The author of this work, a priest, was born in Bergamo in 1566, where he studied and learnt music. He then became a singer at the Cathedral of Oristano in Sardinia and went to Spain in 1592. He entered the service of Philipp II as chaplain and also held this office during the reign of Philipp III. Later he went to Naples and published his book *El Melopeo y Maestro.* The date of his death is uncertain.

The *Melopeo* was in its time the best musical encyclopaedia and the one that contained the most facts. To-day, it is still one of the books which are sought after by collectors of books on music, and is considered as the basis of any musical library. Complete copies are of the greatest rarity.

Brunet's Supplement tells us that when the book came from the press in Naples, the whole of the edition was placed on a boat that set sail for Cartagena, but the boat sank and the whole cargo was lost. A few copies only had been left behind in Naples. In the year 1877, in the whole world only fifteen complete copies were known to exist.

Although the author of this voluminous work was of Italian nationality, it is said that the work was composed in Madrid, and that it was published to be sold only in Spain.

QVID VLTRA QVÆRIS?

Cantate Domino canticum nouum, benepſallite ei in vociferatione. Pſal. 32.

Cantate Domino canticum nouum, cantate Domino omnis terra. Pſal. 94.

EL MELOPEO
Y MAESTRO.

TRACTADO DE MVSICA THEORICA Y PRATICA: en que ſe pone por extenſo, lo que vno para hazerſe perfecto Muſico ha meneſter ſaber: y por mayor facilidad, comodidad, y claridad del Lector, eſta repartido en XXII. Libros.

Va tan exemplificado y claro; que qualquiera de mediana habilidad, con poco trabajo, alcançarà eſta profeſſion.

Compueſto por el R. D. PEDRO CERONE de Bergamo: Muſico en la Real Capilla de Napoles.

Los Libros de las materias que en eſte Tractado ſe contienen, ſe veran en la plana que ſe ſigue.

LIBRO PRIMERO.

EN NAPOLES, CON LICENCIA DE LOS SVPERIORES.

Por Iuan Bautiſta Gargano, y Lucrecio Nucci, Impreſſores.

Año de nueſtra Saluacion de M. DC. XIII.

Cantate Domino canticum nouum, laus eius in Eccleſia Sanctorum. Pſal. 149.

Cantate Domino canticum nouum, quia mirabilia fecit. Pſal. 97.

SEE ITEM NO. 130.

131. [MUSIC.] LUIS DE MILAN: *EL MAESTRO, 1536.*

LIBRO DE MVSICA, DE VIHUELA DE MANO. INTITULADO, EL MAESTRO EL QUAL TRAHE EL MESMO ESTILO Y ORDEN QUE UN MAESTRO TRAHERIA CON UN DISCIPULO PRINCIPIANTE.

Gothic Letter. Title printed in red and black within woodcut borders, and with full page and other woodcuts, about 185 pages of musical notation. Folio calf, gilt.

VALENCIA, 1536.

(*See Illuſtration opposite.*)

£450

Not in the "*Catalogue of Early Music Books in Library of Congress.*"

Morphy, in his "*Luthiſtes espagnols du 16ième siècle,*" Eitner, Wasielewsky, Van de Streten, Fétis, etc., give a description of this work. It is one of the moſt valuable, moſt important, and oldeſt works on inſtrumental music, of which only four complete copies and two incomplete copies are known. It is the oldeſt Spanish *Cancionero* known with musical notation, and of very great importance because the ballads contained therein are to be found nowhere else. Morphy, whose work is entirely founded on "*el Maeſtro,*" and Gevaert, one of the beſt experts on this kind of music, give a description in detail of the book itself and of its author, from which work we quote the following passages.

Gevaert: "It is thus that the '*Libro de Vihuela*' of Don Luis Milan came into my possession. . . . . Charmed at firſt sight by the melodies of the '*romances viejos,*' and of the '*villancicos*' set to music, I ſtarted to transcribe patiently, in our usual way, the accompaniments for the lute. . . . . It is almoſt superfluous to point out the intereſt to be found in the compoſitions in Milan. Even those people, whose knowledge of the past of our art is ever so little, know that works on inſtrumental music are of very recent date, as compared with those on vocal music. . . . . The *Maeſtro* of Luis Milan, independently of its documentary importance, retains even to this day a very great artiſtic value. Each of the two classes of works (purely inſtrumental productions, accompanied monodies) offer to the artiſt unexpected specimens of composed invention, and to the learned, an abundant source for inſtructive observations. The four *pavanes* in a major key, are so naturally harmonised and so little archaic as to make one believe that they have been antidated more than a hundred years; numbers III and IV, examples of graceful and lively melody, would do honour to one of the immediate predecessors of J. S. Bach. . . . Of ſtill greater intereſt to us are the pieces where the ſtring inſtruments are accompanied by the voice. . . . Amongſt the short songs (*villancicos*), there are melodies full of charm (Nos. I, II and VI Spanish *villancicos,* Nos. I, III and IV Portuguese *villancios*); on the other hand, the accompaniments are surprising in the fulness of the chords . . . . To sum up, many of the vocal and inſtrumental compoſitions of the lute-player contemporary with Charles V are still able to charm a present-day audience; I have made this experiment myself more than once. Of all known inſtrumental music, the melodies for the lute, composed by Luis Milan, are the oldest, which are even now, able to produce æſthetic feelings. On the other hand, they are certainly superior to productions by Spanish lute-players of later date. Milan's work contained in the *Maeſtro* cannot represent to our eyes the budding of an art, but its maturity."

Morphy: "The firſt of tablature works published in Spain, '*El Maeſtro,*' a work as remarkable for its musical value as for its typographical perfection, has for its author Don Luis Milan, a nobleman of Valencia, a composer of rare merit, and the cleverest lute-player of his time. . . . His sojourn in Italy appears probable; one guesses it not only by the six Italian sonnets published in the *Maeſtro,* but by the typographical perfection of the book, probably printed in Venetian type. . . . With regard to his artiſtic education, Milan tells us himself that he was not taught by anybody. *Siempre he sido tan inclinado a la musica que puedo afirmar y decir que nunca tuve a otro maeſtro que a ella misma.*" (I was so wonderfully gifted for music that I can firmly say, I never had any maſter but music itself). . . . It is a curious thing that a man so much eſteemed during his life-time and whose memory was so cherished after his death should fall into oblivion. . . . His name is not even known, and yet he does not deserve to be forgotten, as he was such a real artiſt. . . . As a musician, he has given proof of an exceptional and original talent . . . some of his time (cadences) reminds one of the artiſtry of a Sebaſtian Bach. . . . To my mind, *El Maeſtro,* by Milan, ranks among Spanish works of this kind as the moſt important for the hiſtory of music."

Eitner: "The only copy known is that of the Bibliothèque Nationale de Paris, the title-page of which is wanting, but the title is supplied in writing."

¶ El grande Orpheo/ primero inuentor

de la vihuela/ por quien la parefce enel

Si el fue primero/ no fue fin fegundo

SEE ITEM NO. 131.

132. [MUSIC.] MIGUEL DE FUENLLANA: *ORPHENICA LYRA, 1554.*

LIBRO DE MUSICA PARA VIHUELA, INTITULADO ORPHENICA LYRA, EN EL QUAL SE CONTIENEN MUCHAS Y DIVERSAS OBRAS . . . DIRIGIDO AL MUY ALTO Y MUY PODEROSO SEÑOR DON PHILIPPE PRINCIPE DE ESPAÑA, REY DE INGLATERRA, DE NAPOLES &C., NRO. SEÑOR.

Title in red and black Roman letter beneath large woodcut Coat-of Arms, within woodcut border. Musical notation in black and red. Folio. Vellum.

SEVILLE, MARTIN DE MONTESDOCA, 1554.

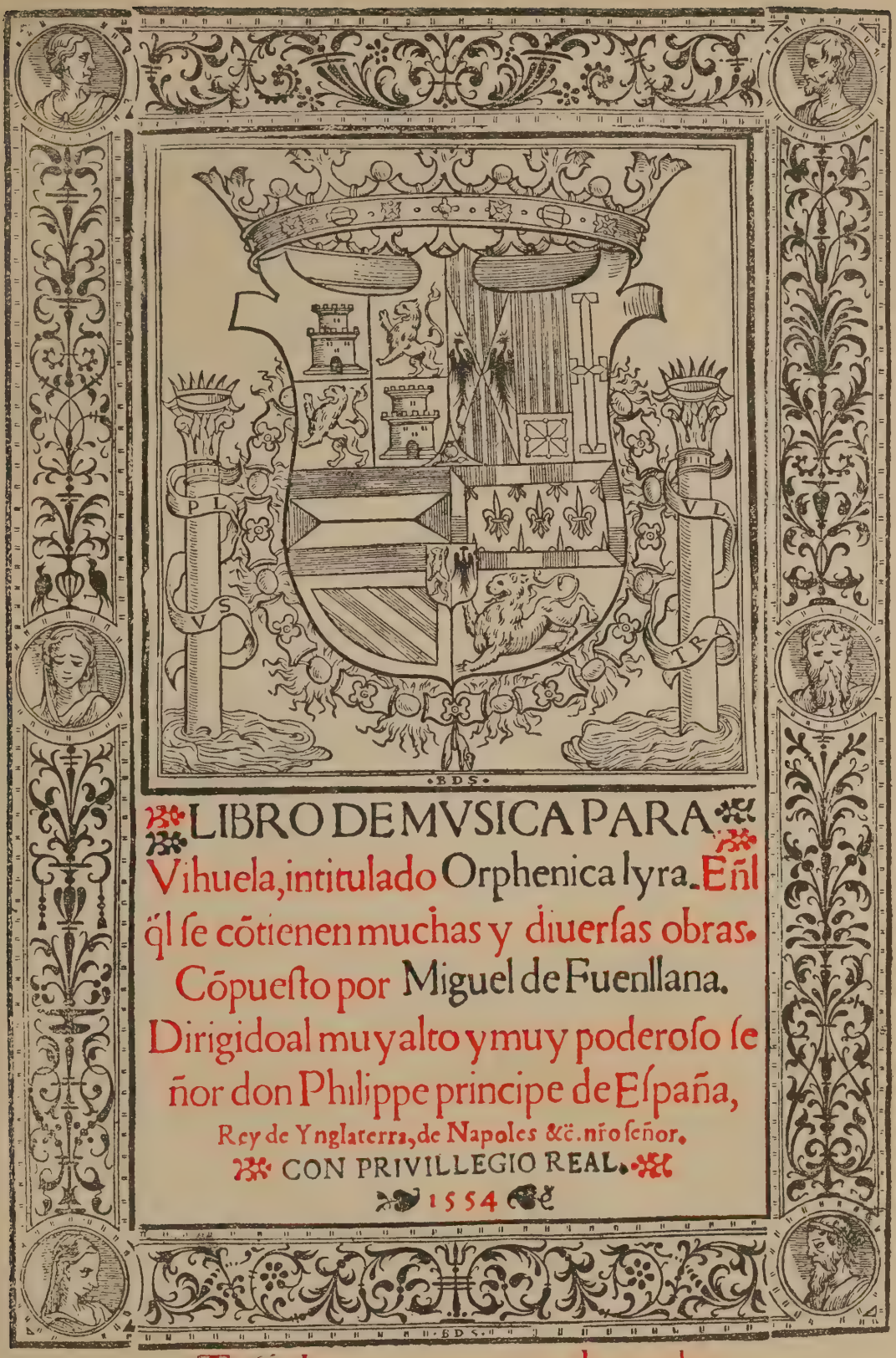
(*See Illustration opposite.*)

£350

Salvo, No. 2515. Palau's *Manual,* Vol. V, p. 277. Escudero (*Hispalense*), No. 559. Copies at the British Museum and National Library of Madrid. Not in the Library of Congress Catalogue of Early Books on Music.

The only edition of this book of music for the guitar. Book V contains charming sonnets, madrigals, Christmas carols, and other songs in Spanish, Catalan, Italian, and French, set to music, from the pens of Fuenllana, Juan Vazquez, Morales, Guerrero, Flecha, Jusquin, Lupus, and others. Many of the poems do not appear in Spanish anthologies; while the musical compositions are mostly the work of Fuenllana himself.

Miguel de Fuenllana was a celebrated Spanish guitarist, who was born at Navalcarnero in the early part of the sixteenth century. Blind from birth, he dedicated his life to music, and enjoyed the patronage of some notable people at the Spanish Court. His *Orphenica Lyra* is valuable as a proof of the high standard of musical culture which was prevalent in his day. It is interesting to note that he dedicates this work to Prince Philip as " King of England " at the time of Philip II's marriage with Mary Tudor.



LIBRO DE MVSICA PARA Vihuela, intitulado Orphenica lyra. Eñl q̃l ſe cõtienen muchas y diuerſas obras. Cõpueſto por Miguel de Fuenllana. Dirigido al muy alto y muy poderoſo ſeñor don Philippe principe de Eſpaña, Rey de Ynglaterra, de Napoles &c̃. nr̃o ſeñor. CON PRIVILLEGIO REAL. 1554

Taſſado en veynte y ocho reales.

SEE ITEM NO. 132.

133. [MYSTERY PLAY.] ARNOUL GREBAN: *MISTERE DE LA PASSION, Circa 1500.*

LE MISTERE DE LA PASSION. [EDITED BY JEAN MICHEL.]

Gothic Letter, double columns, 47 lines and head-line to a full page. The title decorated with a superb wood engraving occupying almost the whole page, and depicting the crucifixion of Jesus. To the left, Jesus is seen before Pontius Pilate, Pilate washing his hands. The scene in the centre and foreground shows us Jesus on the Cross; at the foot the women and the soldiers. To the right, in perspective, the entombment is pictured. The cut is framed on the right and the left by finely executed woodcut borders. On the verso of the title is another large cut, of an author seated in a high-backed chair at a reading-desk, explaining a text from the book open before him. In the top left-hand corner is an angel unrolling a blank scroll. Also two smaller cuts in the text representing the Nativity and entry of Jesus into Jerusalem. Petit's publisher's device below colophon on last leaf. Folio. Levant morocco, inside dentelles, gilt edges.

PARIS, LE PETIT LAURENS, FOR JEAN PETIT (C. 1500).

(*See Illustration opposite.*)

£650

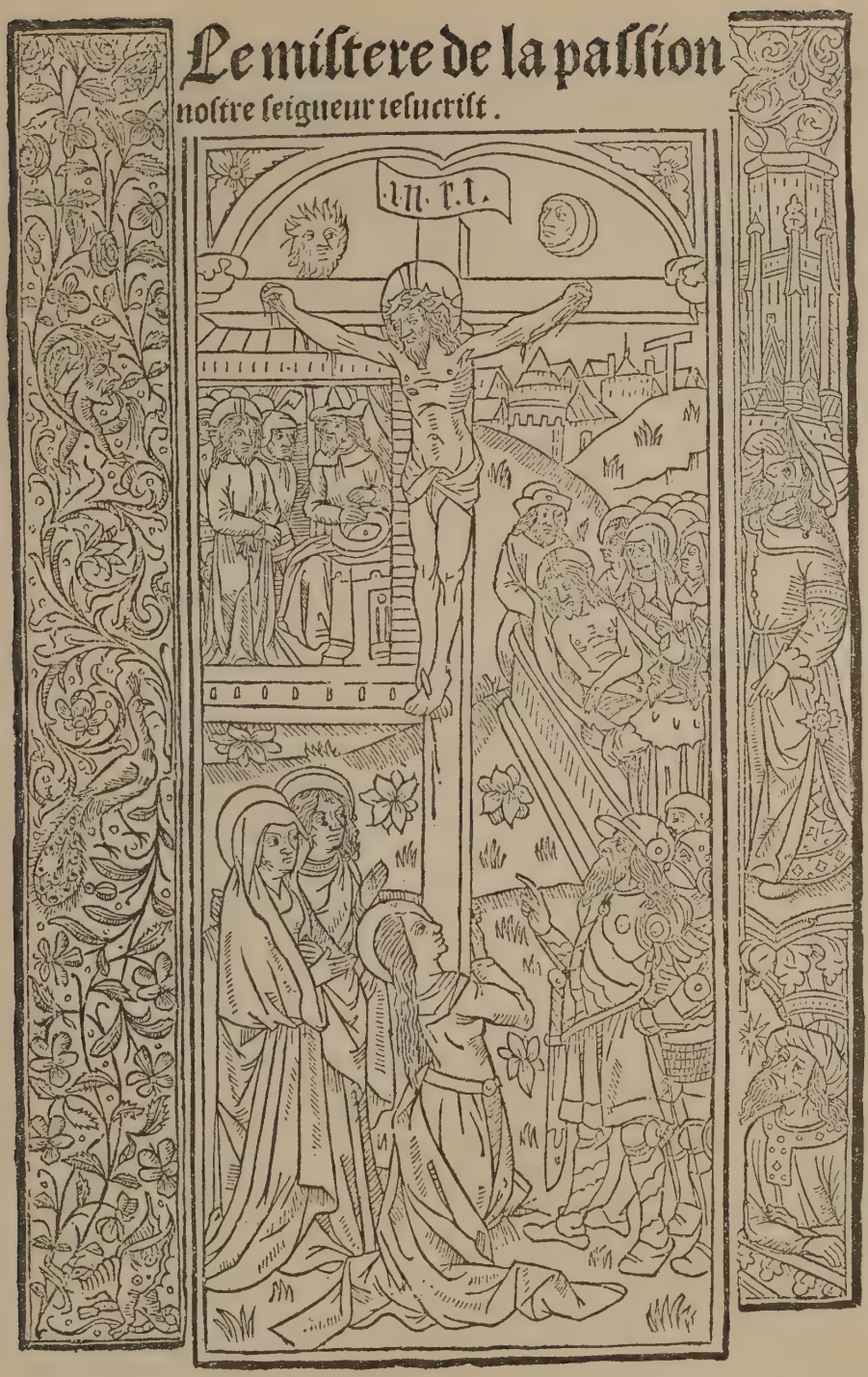
Not in Hain; Copinger 4387; Claudin II, pp. 136-7 (with reproduction of title-cut); Brunet, Supp. I, 1135. Title-page remargined.

"*Le mystère de la Passion,*" written by Arnoul Gréban, about 1450, is the most noteworthy of all the French mystery plays, which were performed from the fourteenth century—and earlier, though under the name of *jeux* or *miracles*—up to 1548, when the *mystères sacrés* were suppressed by Parliament. The "*Passion*" was extremely popular and was further developed, about 1486, by a physician of Angers, Jean Michel, whose work was the most famous and best of its kind. Michel's text was officially adopted by the *Confrérie de la Passion,* the most celebrated of the fifteenth century French *confréries,* or companies of artisans and trades-people devoting their holidays to acting. The *mystères* were generally of excessive length. Michel's "*Mystère de la Passion,*" though not the longest of the mystery plays, took four days to perform, and recounts the whole history of the gospels.

"What distinguishes the *Passion* is the framework in which the drama is set. Jesus, the central figure of the plot, goes willingly to his fate, and although the forces that oppose him are vividly portrayed, there is no dramatic conflict in the accepted sense of the word. On the other hand, the setting is skilfully and poetically worked out. This consists of a familiar mediaeval motif: the dispute of four virtues, Justice, Truth, Peace and Mercy, before the throne of God, as to the fate of Man. Mercy makes a strong plea for human salvation; but as Wisdom points out, this can be effected only through the sacrifice of God Himself. At the close of the drama the virtues reassemble, this time in blissful concord; Truth embraces Mercy, and Peace makes friends with Justice. As Gaston Paris observes, Arnoul has at times "*des vers bien frappés, des élans poétiques, un maniement heureux du rhythme.*" His best passages are undoubtedly those in which he forgets his lofty theme and speaks the simple every-day speech of the common folk—and such passages on the whole are rare. In its totality the work may be compared to a Flemish painting on the same subject! it is rich in colour, grotesque and often sombre in detail, heart-rending in some of its native pathos, but diffuse in concept and execution."

Gréban's play was exceedingly popular—indeed, it was imitated four times. Of these reworkings, that by Jean Michel (about 1486)—physician to the city of Angers—is the most celebrated. Michel's text passed through fifteen editions and was officially adopted by the Confrérie de la Passion, thus supplanting its own more illustrious prototype.

No copy in the U.S.A. (according to Census).



SEE ITEM NO. 133.

134. [NAPOLEON I.]: *SET OF BIBLES, 1630-1739.*

THE SET OF TWO BIBLES (FRENCH AND LATIN) FROM NAPOLEON'S LIBRARY AT MALMAISON, BOUND UNIFORMLY BY NAPOLEON'S BINDER (BOZERIAN).

2 vols., small 8vo. Blue morocco, with borders on sides, gilt back, inside dentelles, g. e., with Napoleon's Arms on the sides (in two morocco cases).

COLOGNE, 1630 AND 1739.

(*See Illustration opposite.*)

£750

On the fly-leaf of the French Bible, bearing the title *La Sainte Bible, Cologne,* 1739, are the words in the writing of the Earl of Leitrim *"From Napoleon's Private Library at Malmaison."*

We know that Napoleon had at Malmaison fifteen volumes under *"Division I. Religion"* on the 22nd June, 1815. In fact, we find that in the list of Napoleon's Books at Malmaison, which has been commented upon by Mouravit in his *"Napoléon Bibliophile"* (p. 98), Napoleon's Bible at Malmaison is specially mentioned.

"On the subject of religion, Bonaparte's ideas were very vague. 'My reason,' said he, 'makes me incredulous respecting many things; but the impressions of my childhood and early youth throw me into uncertainty.' He was very fond of talking of religion. In Italy, in Egypt, and on board the Orient and the Muiron, I have known him to take part in very animated conversations on this subject. He readily yielded up all that was proved against religion as the work of men and time: but he would not hear of materialism. I recollect that, one fine night, when he was on deck with some persons who were arguing in favour of materialism, Bonaparte raised his hand to heaven, and, pointing to the stars, said, 'You may talk as long as you please, gentlemen, but who made all that?' The perpetuity of a name in the memory of man was to him the immortality of the soul. He was perfectly tolerant towards every variety of religious faith." — M. de Bourrienne's *"Memoirs of Napoleon Bonaparte,"* p. 288.

"At this period a powerful party urged Bonaparte to break with the Pope, and to establish a Gallican church, the head of which should reside in France. They thought to flatter his ambition by indicating to him a new source of power, which might establish a point of comparison between him and the first Roman emperors. But his ideas did not coincide with theirs on this subject. 'I am convinced,' said he, 'that a part of France would become Protestant, especially if I were to favour that disposition. I am also certain that the much greater portion would remain Catholic, and would oppose, with the greatest zeal and fervour, the schism of a part of their fellow-citizens. I dread the religious quarrels, the family dissensions, and the public distractions, which such a state of things would inevitably occasion. In reviving a religion which has always prevailed in the country, and which still prevails in the hearts of the people; and in giving the liberty of exercising their worship to the minority, I shall satisfy every one.'

"The First Consul, taking a superior view of the state of France, considered that the re-establishment of religious worship would prove a powerful support to his government: and he had been occupied ever since the commencement of 1801, in preparing a concordat with the Pope. It was signed in the month of July, in the same year. It required some time to enable the parties to come to an understanding on the subject."—M. de Bourrienne's *"Memoirs of Napoleon Bonaparte,"* p. 52.

SEE ITEM NO. 134.

SEE ITEM NO. 135.

135. [NAPOLEON'S COPY.] BESDEL (P. F.): *CAUSES CELEBRES, 1806.*

ABRÉGÉ DES CAUSES CÉLÈBRES ET INTÉRESSANTES, AVEC LES JUGEMENS QUI LES ONT DÉCIDÉES.

3 vols., small 8vo. Napoleon Bonaparte's Copy. Contemporary straight-grained crimson morocco by P. Lefebure, border of a continuous wavy spray round sides, Napoleon's Arms on sides of each volume, and on the backs his emblems (Eagle, Scales of Justice, etc.), blue watered silk ends and fly-leaves, gilt edges.

PONT-A-MOUSSON, 1806.

(See Illustration opposite.)

£125

A VERY CHARMING SET OF THREE VOLUMES FROM NAPOLEON BONAPARTE'S LIBRARY, IN PERFECT CONDITION.

At the foot of Volume One the binder has put his name P. LEFEBURE.

136. [NAPOLEON I.]: *AUTOGRAPH MANUSCRIPT, 1793.*

AUTOGRAPH MANUSCRIPT OF A DRAFT REPORT ON THE DEFENCE OF ST. FLORENCE, TO SALICETI, ST. MICHEL, AND DELCHER, CONVENTIONNELS EN MISSION.

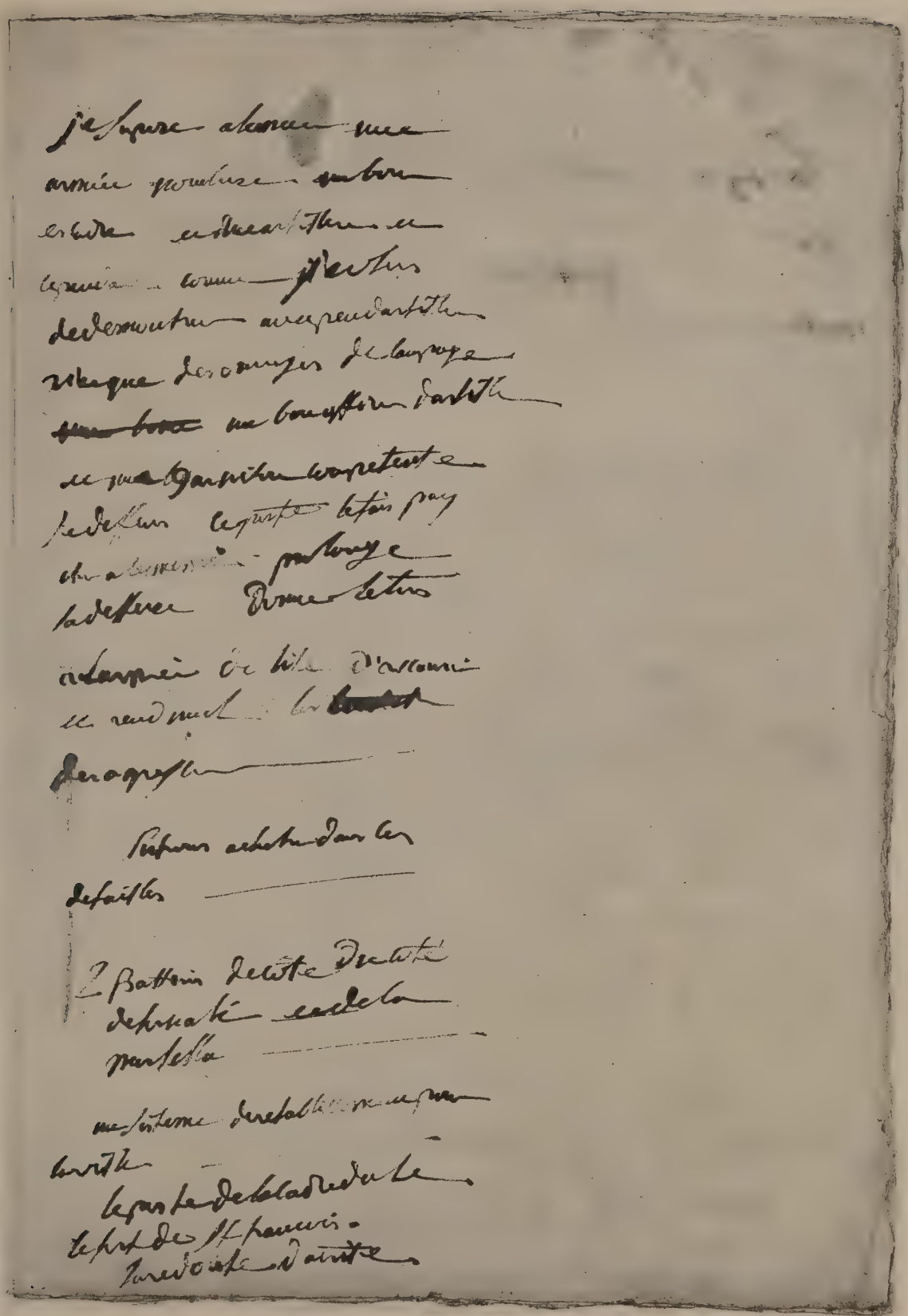
8 pp. Folio.

(CIRCA MAY, 1793.)

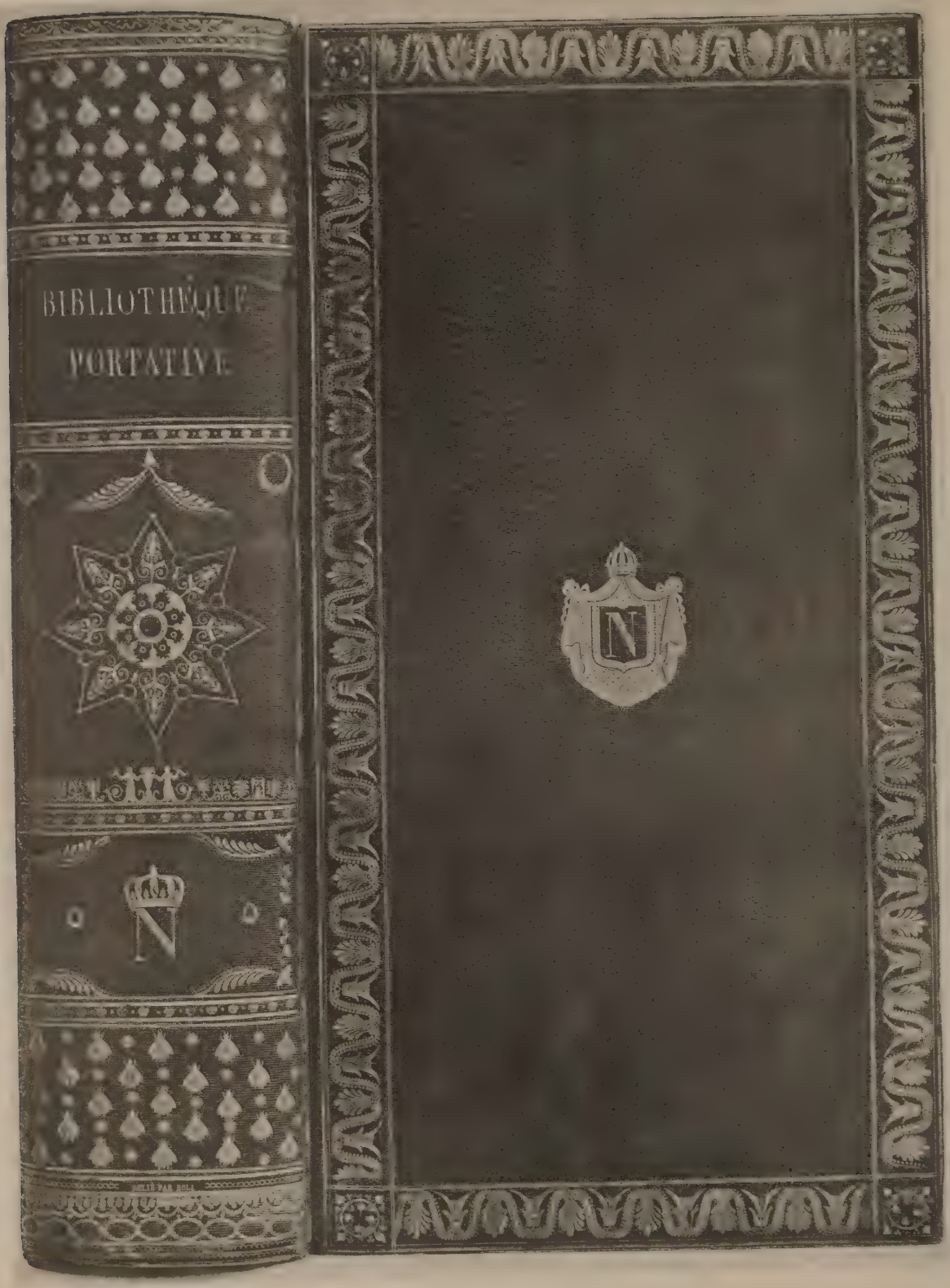
(See Illustration opposite.)

£250

Written when Captain in the Artillery, and being probably the first draft (incomplete) of Napoleon's report on the defence of St. Florence The final report of 18 pp. is in the Fonds Libri Manuscript, and is printed at length in the first edition of Masson's *"Napoléon Inconnu."* Marcaggi refers to the above manuscript in his *Genèse de Napoléon,* which differs considerably from that given in *"Napoléon Inconnu,"* notably in the latter portion where this draft assumes the defeat of the defending forces.



SEE ITEM NO. 136.



SEE ITEM NO. 137.

137. [NAPOLEON I.]: *TRAVELLING BOOK CASE.*

BIBLIOTHÈQUE PORTATIVE.

A morocco book-shape case, bound by Doll, Napoleon's binder, in crimson morocco, with Napoleon's crown shield in gold on sides, having in the centre his initial N. The sides have an elaborate gold border. The back carries the title, as given, and top and bottom panels have his favourite emblem of the Bee repeated 46 times, with centre panel of floral decoration and another panel with his Crowned Initial N, and at foot "Relié par Doll." The edges are gilt to resemble a book. The cover is lined green with a very charming dentelle border of flowers, and bears the words "Madame Napoleon" written in ink in centre.

The case itself is divided into three divisions, lettered according to the books which the case once held, thus:

Anacharsis, 4, 5, 6, 7.
Moeurs des Russes.
Pensées de Nicolli.
Annales de la Vertu.
Choix de Oraisons.

Anacharsis 1, 2, 3.
Cabinet du j. Naturalist.
Botanique Hist.
Genie du Christ.

The size of the case measures 22 inches in height; 11½ inches in breadth, and 5 inches in depth.

(See Illustration opposite.)

£250

It would be interesting to find the books which were formerly contained in this case, but even without them it is a most interesting, unique and genuine relic of Napoleon.

RECORDING NELSON'S FAMOUS SIGNAL—
"ENGLAND EXPECTS THAT EVERY MAN WILL DO HIS DUTY"

138. [NELSON]: *LOGBOOK OF H.M.S. EURYALUS, 1806.*

THE ORIGINAL MANUSCRIPT LOG-BOOK OF H.M.S. EURYALUS (CAPTAIN BLACKWOOD) AFTERWARDS ADMIRAL COLLINGWOOD'S FLAGSHIP DURING THE BATTLE OF TRAFALGAR. AS KEPT ON BOARD THAT SHIP FROM 9TH JUNE, 1805, TO 11TH MARCH, 1806.

Written on 178 pp., 4to, sewn, in the original sail-cloth covers (a few pages slightly defective).

(See Illustration opposite.)

£450

A volume of the greatest historical interest and importance. The Log-book contains under dates 20, 21, 22 October, long entries giving most important and interesting details of the Battle of Trafalgar, the movements, actions, and casualties of various ships, and records Nelson's famous message, *"England expects that every man will do his duty."*

"(21 Oct., 1805). Answer'd the Admiral's Telegraph message, I rely on your keeping sight of the enemy at 6 D. W. Victory and Fleet to the Southw[d]. Enemy's fleet and Sarius N.B.E. made several lights and burnt false fires to show the enemys position to Lord Nelson. . . English fleet all sail set standing towards the Enemy then on the Starboard Tack; at 8.5 answ[d] Lord Nelson Sig[l]. for Captain Blackwood and went immediately on board, the Victory, took our station on the Victory's Larboard Quarter and repeated the Admiral's Sig[l]; at 10 observed the enemy varying and comming to the wind on the Larboard Tack; at 11.40 repeated Lord Nelson's telegraph message. I intend to push or go through the end of the enemy's line to prevent them getting to Cadiz. At 11.45 repeated Lord Nelson's telegraph message, ENGLAND EXPECTS THAT EVERY MAN WILL DO HIS DUTY. . .

(22 Oct., 1805). At 12.13 the British Fleet bearing down on the enemy, Vice Admiral Lord Viscount Nelson leading the weather line in the Victory, and Vice Admiral Collingwood the Lee-Line, at 12.15 the enemy opened a heavy fire upon the Royal Sovereign, at 12.16 the English Admirals hoisted their respective flags, and the fleet the British Ensign (white). At 12.17 Admiral Collingwood returned the enemies fire in a brave and steady manner, at 12.20 we repeated Lord Nelson's signal for the British fleet to engage close, which was answered by the whole fleet, at 12.21 the van and center of the enemies' line opened the heavy fire upon the Victory and the ships she was leading into action, at 12.22 Admiral Collingwood and the Headmost ships of his line broke into the rear of the enemies, where the action commenced in a most severe and determined manner, and at 12.23 Lord Nelson returned the enemy's fire in the center and van in a determined cool and steady manner, at 12.24 Lord Nelson and the Headmost ships of the line he led broke into the van and center of the enemies line and commenced the action in that quarter in a steady and gallant manner. . . At 3 came alongside the Rl. Sovereign and took her in tow, Capt. Blackwood was hailed by Admiral Collingwood and ordered to go on board the St. Anne, Spanish three-deck ship, and bring the Admiral to him . . observed the Victories mizen mast go over board, about which time the firing ceased, leaving the English fleet conquerors with . . . sail of the combined enemy's fleet in our possession." Etc.

1805 74

Octr. At 8 Observed the British Fleet forming their Line — the Head most Ships from the Enemys center 8 or 9 Miles. the Enemys force consest of Thirty three Sail the Line five Frigates and two Brigs Light Winds Hazy with a great Swell from the Westw. English Fleet under Sail Steering towards the Enemy them on the Starboard Tack at 8— ℔ ans. Lord Nelsons Sig. for Captain Blackwood and went immediately on Board the Victory, took our Station on the Victorys Larboard Quarter and repeated the Admirls Sig. at 10 observed the Enemy wearing and coming to the Wind on the Larboard Tack at 11— 30 repeated Lord Nelsons Telegraph Message I entend to push or go through the end of the Enemys Line to prevent them getting in to Cadiz Saw the Land bearing ESE 5 or 6 Leagues at 11— 56 repeated Lord Nelsons Telegraph Message, England expects that every Man will do his Duty at Noon Light Winds and a Great Swell from the Westw. Observed the Royal Sovereign (Admiral Collingwood) leading the Lee Line bearing Down on the Enemys Rear Line being then nearly within Gun Shot of their Lord Nelson leading the Weather Line bore Down upon the Enemys Center Captain Blackwood left the Victory Cape Trafalgar ESE about 2 Leagues Light Airs & 12 Knots

Signals made &c on the 21st October 1805

Apm. h	m	am h	m	By whom	To whom	No	PM h	m	AM h	m	By whom	To whom	No
									7	"	Euryalus	Repeated from the Victory	13
1	30	"	"	Euryalus	Sirius	45							7 16 East
1	55	"	"	Sirius	Euryalus	5 32			7	40	do	do	
2	"	"	"	Euryalus	Sirius	26			8	"	Victory	Euryalus Captn	
2	10	"	"	do	do	5 14 394			Noon		do	Repeated from the Victory	8 63 Prepare
4	10	"	"	do	Victory	413							
4	20	"	"	do	Naiad Phoebe	100							
5	10	—	—	do	do	15 40							
5	25	"	"	do	do	3 Guns							
5	45	"	"	do	Victory	10 9 1 Cyclon 5 362 5							

SEE ITEM NO. 138.

and give him all the information in your power.

I have directed in case you proceed to England the first Ship of War going home to give you a passage if you wish to go to England or to

Should matters be amicably settled and the Dey ask you if he may send out his Cruizers. You may rely that although you have not power to answer such a question yet that you are sure Lord Nelson wishes to do every thing in his power to oblige the Dey and Regency of Algiers.

Victory July 1: 1801

Nelson & Bronte

You will proceed to Algiers in His Majesty's Sloop Termagant.

You will deliver my letter to His Highness the Dey to the Ministers — and you will not desire to visit the Dey but if he wishes to see you. You will go to him.

As you will receive a Copy of my Letter to the Dey You will be able should the Ministers enter upon the subject with you to answer according to the purport of it and that whilst an English Ship and her Crew is detained it is impossible for an English Consul to remain at Algiers.

You will take an Opportunity of noticing how much has been done

SEE ITEM NO. 139.

139. [NELSON]: *AUTOGRAPH INSTRUCTIONS, 1804.*

Autograph Instructions Signed "Nelson and Bronte" to (Bryan McDonough). 4 pp., 4to.

VICTORY, 1ST JULY, 1804.

(See Illustration opposite.)

£65

A document of great historical interest written by Nelson whilst watching the French fleet at Toulon, being his instructions to Bryan McDonough, afterwards British Consul at Algiers. McDonough is ordered to proceed to Algiers on H.M.S. Termagant, with a letter for the Dey, concerning the removal of Mr. Falcon, the Consul General, and the detention by the Dey of the English vessel, the "Ape," the immediate return of which Nelson demands before being able to replace a consul at Algiers.

"You will proceed to Algiers in His Majesty's sloop Termagant.

"You will deliver my letter for His Highness the Dey to his Ministers, and you will not desire to visit the Dey but if he wishes to see you, you will go to him.

"As you will receive a copy of my letter to the Dey you will be able should the Ministers enter upon the subject with you to answer according to the purport of it, and that whilst an English ship and her crew is detained it is impossible for an English Consul to remain at Algiers.

"You will take an opportunity of noticing how much has been done to please the Dey in removing Mr. Falcon and to prevent any misunderstanding in future by giving to all Maltese vessels proper Mediterranean passes.

"Should the Dey say that he will give up the Ape (and her whole crew) or her equivalent in value, 5,000 hard dollars and promise to do what is just in the case of the St. Antonio de Padua. . . .

"Should the business terminate according to my just expectations you will return to me as soon as possible sending my letter to Lord Hawkesbury with also an account of your proceedings in Algiers. . . .

"Should matters be amicably settled and the Dey ask you if he may send out his cruizers, you may reply that although you have not power to answer such a question, yet you are sure Lord Nelson wishes to do every thing in his power to oblige the Dey and Regency of Algiers."

A REMARKABLE XVTH-CENTURY WOODCUT-BOOK
FIRST OF THE SEVERAL MAGNIFICENT PRODUCTIONS ENCOURAGED BY THE EMPEROR MAXIMILIAN

140. NITZSCHEWITZ (HERMANNUS): *PSALTERIUM, Circa 1496.*

NOUUM BEATE MARIE VIRGINIS PSALTERIUM.

Gothic Letter, 40 lines to a full page. A large, florid, woodcut initial F used twice at the beginning; initial spaces, some with guide-letters, elsewhere. With woodcut decorations planned on a scale so lavish and ambitious as to be almost unparalleled during the fifteenth century; they consist of two remarkable full-page cuts, a set of 166 extremely characteristic half-page cuts of scenes in the life of Christ and his Mother and an extraordinary series of woodcut borders. 4to. Original wooden boards, half leather.

ZINNA, PRESS OF THE CISTERCIAN MONASTERY, [NOT AFTER 1496.]

(See Illustrations opposite.)

£750

Hain* 11891. Schreiber 4859. Proctor 3226. British Museum Cat. Incun., Vol. III, p. 700. Fairfax Murray, Cat. of Early German Books, No. 309. J. P. Morgan Cat., No. 217.

This magnificent work, celebrated for the profusion and originality of its woodcut decorations, was printed in the Cistercian Monastery at Zinna. The Emperors Frederick and Maximilian were intimately connected with its production.

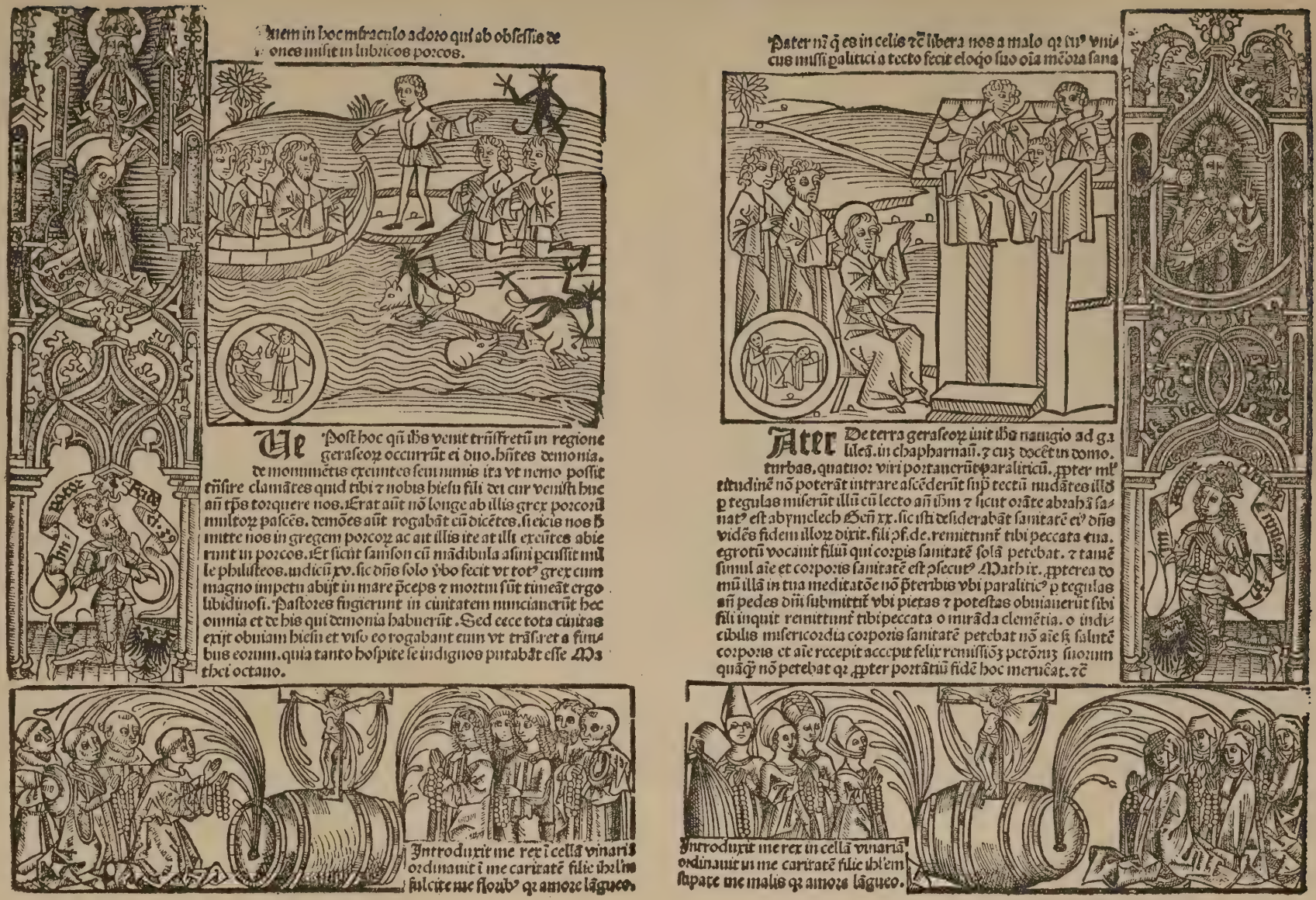
Two full-page cuts were designed, each one repeated. The first represents Our Lady in glory. Beside her stand Frederick III and Maximilian, with their banner-bearers. Below kneel four praying figures with rosaries: (1) Albert von Klitzing, dean of Magdeburg, with his arms, three Tartar caps; (2) Adolf von Anhalt, provost of Magdeburg, with his arms, those of Anhalt impaling Saxony and old Anhalt; (3) Nicolaus, abbot of Zinna, with the arms of the monastery, a cross with the letters MORS, and a crozier; (4) a religious, probably intended for the author. The second cut represents Frederick, from whose breast grows a vision of the Virgin and Child standing on the crescent moon, kneeling before an altar, and handing on his sword to Maximilian who kneels behind him; (this would indicate that Frederick was dead before the printing of the book was commenced; the date of his decease was 19 Aug., 1493). Imperial arms at foot.

Besides these are 166 cuts, about 175 × 185 mm., of scenes from the lives of Christ and his mother, in each lower left hand corner being a circle containing a suggestion or pre-figurement of the particular incident. Some of the more remarkable subjects are as follows: A6, the angel Gabriel holding a figure of the Trinity composed of three distinct child forms springing out of the lower part of another. B2*vo.*, the Child of the Image of Pity, the Cross forming part of a wine-press. F2*vo.*, the Last Supper, at a round table.

Six vertical border-pieces of architectural structure, three of Frederick kneeling in prayer, three of Maximilian, with both our Lady and the Deity above in two of the pairs, and only the Deity above in the other pair. Eight pairs of horizontal border-pieces consisting of various scenes as follows: On a background dotted with roses, four saintly women offer a wreath to the kneeling author holding a rosary and processional cross; on the left are the dean and provost of Magdeburg, and possibly the abbot of Zinna; the same arms appear as on the extreme left of title. Similar figures and arms are seen on another border, but a kneeling pope (nimbed) takes the place of the author. Others show monks, nuns, abbots of various orders, lay persons of both sexes, etc., adoring, and receiving and collecting the sacred Blood which jets from Christ's wounds, etc.

There is another border of a quite different character, consisting of naturalistic sprays of roses; this occurs on A2, A5, C1 (prelim.) and [ ]1, the first two with large initial F, with tail-piece bearing the Imperial eagle.

The designer of the work has made the double-page the unit of decoration. At the head of each double-page (from A1*vo.*-H8 and HH1*vo.*-L4) are two woodcut illustrations, with 15 lines of text below each. On the


Quem in hoc mbraculo adoro qui ab obsessis de
mones misit in lubricos porcos.
Ve
Post hoc qñ ihs venit trñsfretñ in regione
geraseor occurrñt ei duo. hñtes demonia.
de mommētis exeuntes fem numis ita vt nemo possit
trñsire clamātes quid tibi t nobis hiesu fili dei cur venisti hue
añ tps torquere nos. Erat añt nō longe ab illis grex porcoz
multoz pascēs. demões añt rogabāt eū dicētes. si eicis nos h
mitte nos in gregem porcoz ac ait illis ite at illi exeūtes abie
runt in porcos. Et sicut samson cū mādibula asini pcussit mil
le philisteos. ut dicit xv. sic dñs solo ybo fecit vt tot grex cum
magno impetu abijt in mare pceps t mortuus sūt tuneāt ergo
lubidinosi. Pastores fugierunt in ciuitatem nunciauerūt hec
omnia et de his qui demonia habuerūt. Sed ecce tota ciuitas
exijt obuiam hiesu et viso eo rogabant eum vt trāsiret a fi
nibus eorum. quia tanto hospite se indignos putabāt esse Ma
thei octauo.
Pater nr̄ q̄ es in celis tē libera nos a malo q̄ tu⁹ vni
cus missi palitici a tecto fecit eloqo suo oīa mēora sana
Pater De terra geraseoz ūnit ihs nauigio ad ga
lileā. in chapharnaū. t cuz docēt in domo.
turbas. quatuor viri portauerūt paraliticū. ꝓpter ml
titudinē nō poterāt intrare ascēderūt sup̄ tectū nudātes illō
p tegulas miserūt illū cū lecto añ ihm t sicut oīte abrahā sa
nat⁹ est abymelech Gen xx. sic ist desiderabāt sanitatē ei⁹ dñs
videns fidem illoz dixit. fili pf. de. remittunt tibi peccata tua.
egrotū vocauit filiū qui corpis sanitatē solā petebat. t tamē
simul aīe et corporis sanitatē est pfecut⁹ Math ix. ꝓterea to
mū illā in tua meditatōe nō pterbus vbi paraliticus p tegulas
añ pedes dñi submittit vbi pietas t potestas obuiauerūt sibi
fili inquit remittunt tibi peccata o mirāda clemētia. o indi
cibilis misericordia corporis sanitatē petebat nō aīe sz salutē
corporis et aīe recepit accepit felix remissiōz petōrz suorum
quāq̄ nō petebat qz ꝓpter portātiū fidē hoc meruēat. tē
Introduxit me rex i cellā vinariā ordinauit i me caritatē filie ihl'em fulcite me floub⁹ qz amore lāgueo.
Introduxit me rex in cellā vinariā ordinauit in me caritatē filie ihl'em stipate me malis qz amore lāgueo.

SEE ITEM NO. 140.

left of the double-page is an architectural border-piece containing the Emperor Frederick kneeling in prayer; and, on the right, a similar border-piece, but with Maximilian in prayer. At the foot are a pair of border-pieces containing some symbolical representation, very decoratively treated.

First and only Latin edition of the new "*Marienpsalter,*" apparently intended as a spiritual weapon against the ever-increasing power of the Turks. It owes its origin to the revival in 1475 of the old *Rosenkranz Brüderschaft* by J. Sprenger, the prior of the Dominican convent at Cologne. The date of the book must lie between 1492, the year of its composition, and 1496, the year in which the Bodleian copy was rubricated. On the probable date, Schreiber remarks: "There is documentary evidence that the author Nitzschewitz solicited the Emperor Frederick for a sum of money with which to get his work printed, but obtained it only in 1494 from his son and successor Maximilian. One might contend that the author, tired of waiting, perhaps ordered the impression of his work at his own expense, before receiving the Imperial encouragement. But as many engravings represent the two emperors, and Maximilian succeeded to power only in 1493, it follows necessarily that this volume could have been issued, at the earliest in 1494."

The Cistercian monastery at Zinna, between Potsdam and Wittemberg, never, as far as is known, printed another work within its precincts. The types used in the Psalterium are previously found in the possession of Conrad Kachelofen at Leipzig. The Monastery may have sent for Kachelofen to undertake the printing of the work, for he was absent from Leipzig in 1495-6. Or, alternatively, Kachelofen may have loaned his type to the Monastery.

A large copy of this remarkable work; the woodcut borders, so far from being cut into by the binder, have an ample white margin outside them. The woodcuts have been quite untouched by colour. A small piece of woodcut on the recto and verso of folio [F8] restored.

FIRST EDITION OF A LITTLE-KNOWN NARRATIVE OF A VOYAGE TO PALESTINE IN 1480

141. [PALESTINE] BRASCA (SANTO): *VIAGGO A GIERUSALEMME, 1481.*

DESCRIZIONE O SIA RELAZIONE DEL SUO VIAGGIO A GIERUSALEMME NELL'-ANNO 1480.

Gothic Letter, 32 long lines to a full page. Initial space at beginning; elsewhere, black Lombards. A woodcut plan of the Holy Sepulchre. 4to. Morocco extra, g.e.

MILAN, LEONARDUS PACHEL AND ULDERICUS SCINZENZELER, FOR AMBROSIUS ARCHINTUS, 28 MARCH, 1481.

(*See Illustration overleaf.*)

£525

Hain 3763 (without seeing it). Reichling App. IV, p. 154. Proctor 5934.

The rare First Edition of a little-known account (in Italian) of a pilgrimage to Palestine in 1480; to which the author has added a guide for would-be pilgrims, in which he plans a pilgrim's itinerary, for Palestine and Cairo, giving most absorbing details regarding the expenses, etc., of the trip.

The author, Sancto Brasca, was a Milanese gentleman, the son of Matroniano Brasca; he was a man of letters, and a poet. From his epitaph in the church of Saint Euphemia at Milan, he was twice Questor (*Quaestor regius*); he was also ducal chancellor to the Sforza. His pilgrimage to the Holy Land, which is mentioned in his epitaph, was made in 1480; and the following year he found a publisher for the record of his travels, which he dedicated to Antonio Landriano, treasurer-general to the Duke of Milan. The narrative reveals Santo Brasca as a man endowed with a most orderly mind; a lover of accurate detail. His account stands high among early travel-books because he has kept his imagination out of it; he has written the work in a straightforward and simple manner, and with the honest desire to assist other pilgrims by his first-hand knowledge of travelling conditions between Venice and Palestine.

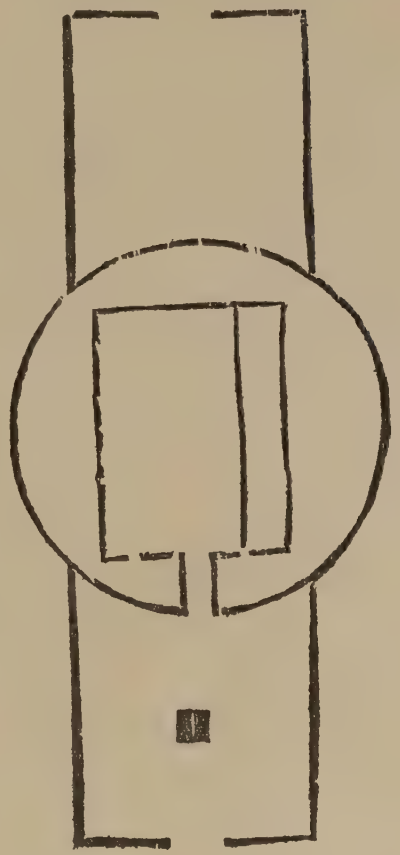
The first part of the book contains a most exact narrative, in diary form, of Brasca's pilgrimage. This occupied a little over six months; Brasca left Milan on Saturday, 29 April, 1480, and was home again on Saturday, Nov. 5th. Brasca's journey to the coast, at Venice, is not skipped over lightly, but described at some length; and most thorough is his account of the monasteries and churches of Venice. On the 5th of June he embarked at Venice, in company with ninety other pilgrims, on a pilgrim-boat bound for Joppa. Throughout the voyage, Brasca kept a most exact journal, recording and describing the ports of call and places sighted, and giving interesting details as to the storms encountered, other vessels passed, distances covered, the speed of the boat, etc. Down the Adriatic Sea, the vessel put in at Parenzo, Zara, Spalato, Lesina, Curzola, Ragusa, and Durazzo; in the Ionian Sea at Corfu; and, while in the Ægean and Mediterranean Seas, Modani, and the islands Cerigo, Crete, Skarpanto, Rhodes, and Cyprus appear in his diary. The boat came to port at Joppa on Thursday, 20th of July, the voyage having taken just seven weeks. About a month was spent visiting the Holy Places, which Brasca describes in his usual precise manner, giving even the forms of services held at various sacred spots. He re-embarked at Joppa on the 10th of August. On the return journey the boat called at Cyprus (over which beautiful Queen Catherine Cornaro then reigned) in order to pick up the Venetian Ambassador, Ambrosio Contarin, who was returning to Venice. A stop was also made at Rhodes Island, then held by the Knights of St. John, who the very year of Brasca's visit had so epically resisted a siege from the whole forces of Mohammed II; Brasca describes Rhodes in detail. The pilgrim-ship came to berth again at Venice on the 22nd of October.

Supplementing his narrative, Brasca has compiled a guide-book to Palestine. Here he has drawn up an itinerary for a pilgrim in the Holy Land; and for the benefit of wealthier and more ambitious pilgrims, he has extended it to Cairo (which he describes quite fully). Introducing this work are two and a half pages of general

instructions and directions for the intending pilgrim. These pages are filled with most illuminating information as to the passenger service existing between Venice and Palestine towards the end of the fifteenth century. We learn that 200 Venetian ducats (equivalent to 90 pounds) were required for the pilgrimage; or, at very least, 150 ducats, 100 covering the bare expenses of the journey, and the other 50 being a necessary margin against unforeseen occurrences. Every year a Venetian boat was commissioned to carry pilgrims to the Holy Land; and a passage could be obtained from the master of the vessel for 50-60 ducats (the return journey), with an additional charge for food. In making preparations for the pilgrimage, the pilgrim is advised as to the kind of clothing he will need; what bedding to take; what food and drink he should purchase; what to take for sea-sickness; what tributes have to be paid in Palestine; and even to whom tips should be given, the recipients including the writer, the trumpeters, the drummers, the archers, the cooks, etc. The guide to the Holy Land is followed by some verses composed by Santo Brasca on Mount Calvary, and others made in the Valley of Josaphat, at the tomb of the Virgin Mary. Ending the book is a letter in Latin, addressed to Brasca by Ambrosio Archinto, the publisher of the work.

This book is excessively rare; it is many years since the last copy was offered for sale. The reason that so few copies have survived is obvious: the book has travelled as few other incunabla; it would be purchased by pilgrims to Palestine, who, on account of its handy size, could include it in their outfit. The copy now offered is a large one, its excellent condition marred only by a small hole in the first four leaves, which has affected a few letters of text (neatly restored).

¶ Questa e la forma del sancto sepulchro de mise ieſu xpo.



¶ Oratione per Sancto braſcha facta apiedi nudi in monte Caluario a dì. 29. Julij. 1480.

Signor dio: patre & figliolo de dio:
Redemptor del mondo: & humana guida
Achi di te se fidá
Col cor contrito: humile: & ben confesso.
Eccomi per tua gratia: eccomi adesso
A planger conducto el mio peccato
In questo sancto lato
Che tantanni ueder brama el mio core.
Eccomi ieſu dolce mio signore
A sospirar conducto in questo tondo
Che lo mezo del mondo:
Et di terra la piu beata parte.
Eccomi doue compleſti le carte:
Et de gir al cel napriſti le porte
Con la tua acerba morte:
Che uita a noi: & eterna salute.
Hor mi contento: hor tute son paſciute
Le mie brame: ſi chaltro non mi reſta
Cha far la su la feſta:
Strugendo el mio errore in queſto loco.
Pero signor mio piangendo inuoco
Al mio succorſo la tua gran potenza:
Che per sua clemenza
Anulle el mio fallo: ſi chio non pera.
Non guardar me: ma tua benigna ciera
Che qua campo luno: & laltra bemſpero
Chaſpectauano el uero
Dio te miſſia: cha ſcioglier ueneſti.

SEE ITEM NO. 141.

142. [PASSION OF JESUS CHRIST]: *GERMAN MANUSCRIPT, Circa 1450.*

FIFTEENTH-CENTURY GERMAN MS., REMARKABLY ILLUSTRATED IN COLOURS, OF THE PASSION OF JESUS CHRIST ACCORDING TO THE FOUR EVANGELISTS, INTERLARDED WITH APPROPRIATE PASSAGES FROM THE FATHERS OF THE CHURCH, ETC. WRITTEN IN GOTHIC CHARACTERS, IN BLACK AND RED, ON 109 LEAVES OF PAPER.

With over 310 crude but highly characteristic colour drawings (one full-page drawing representing the Crucifixion), numerous coloured initial letters, rubrications, and some underlines in green. With a beautifully executed portrait of Erasmus inserted on inside of front cover, and painting of the Crucifixion on inside of back cover, both of a very much later date than the book. Small folio, original binding of oak boards covered with calf, stamped in elaborate panel designs.

ELLWANGEN, (WÜRTEMBERG, ABOUT 1450).

(*See Illustration opposite*).

£315

The writer of the manuscript gives his name on the last page, namely Johannes Braxatoris of Ellwangen.

The illustrations remind one frequently of the woodcuts to be found in the *Entchrist*.

Special attention should be called to the full-page Crucifixion which is much more carefully drawn and apparently by a different artist than those in the rest of the book.

It is curious that the evangelists are shown with the heads of their symbolic animals, so that the lion of St. Mark is shown writing, Lucas is shown with an ox's head, surrounded by a halo, and John is shown with an eagle's head.

geschrift machtin hie felt
aber an frag an warüb die
schar des volks das Jhesu
nach folget den zwain bl.
indē vbuttu vñ zwongē
sy das sy mit schrien vm
hilff vñ ertznei vr gesint
hant Darüber antwurt der
leret Cristus vnd
sprecht das es darüb be
schehen sye wen das volk
wer als grieg das gotzwort
des lebens zehören von
dem mund des hern Jhesu
Der da weder stat stund
noch wilt uff hört dofelbē
hail zewürcken vñ die
lerte des ewigē hailbzē
gebē wen amtwedcrs so
lert er vñ bredyget den
volck od' macht gesund
die krancken od' verbrächt
vñ tett wund'zaichē zů
einer stetigung des glaub
ens in den glaubigē me
schē od' er was bittē seine
himlischē vatt vñ im
lob vñ danck sagē vnd
sprechē als er den selb
ē offt redet Ich muß wirckē
vñ vbringē die werck
des der mich gesendet
hät als lang vñ ich in
der welte bin hon dar
vmb so was dem volck
vnlidenlich das sy von
ymas gestrāyt wegē
geirrt wurde als dann sy
mit hören möchtin den
herren predigē vñ lerte
uff dem wege da er wa
ndlen was Dorumb
so stranffet das volk die
jūngē von ir gestrāyts
wegē vñ mit darüb das
sy nit gesumthait als sam

SEE ITEM NO. 142.

Queſto e el Viazo de miſier Ambroſio contarin ambaſador de la illuſtriſſima ſignoria de Veneſia al ſignor Vxuncaſſam Re de Perſia.

E Sſendo ſta ellecto per la noſtra illuſtriſſima Signoria nel Conſeglio de pregadi Io Ambroſio Contarim.q. meſſer Benedecto Ambaſſiator al illuſtre Signor Vſũcaſſam Re de Perſia.Et benche tal legation ami pareſſe ardua & per lo longo Camin periculoſa:Tamen conſiderando el gran deſiderio de la mia prelibata il luſtriſſima Signoria:& el ben uniuerſale de tutta la criſtianitade:Cũ el nome del noſtro Signor miſer leſu Chriſto:& de la Glorioſa ſua màtre poſtpoſto ogni periculo me deliberai andar cum boniſſimo animo & uolentieri a ſeruir quella:& la Chriſtianitade. Et parendo mi mio debito de un tanto e ſi longo Viazo farni memoria.

Per tanto del mio partire da Veneſia che fu adi.xxiii.Febr. Mcccc. lxxiii.El primo di de quadrigeſima:fin al mio ritorno che fu adi.x. april.Mcccclxxvii.chio gionſi a Veneſia.de tutte prouintie terre & luoghi doue io ſon ſtato:& de lor coſtumi & modo de paeſe cũ quel la piu breuita potero ni faro mention. & Prima

Parti di Veneſia come dito adi.xxiii.Febr.Mcccclxxiii. Et ĩ mia cõpagnia hebbi il uenerabel pre Stefano teſta in logo de mio Capelã & cancelier.Dimitri da Setines mio Truciman.Maphio da Bergamo & Zuãne Vngareto p mei ſeruitori.Tutti cinqui ueſtiti de groſſi panni ala Todeſcha.Et li denari portai cum mi cuſiti in li Zuponi de dicto pre Stefano: & io che nõ era ſẽza affãno. Montai ĩ barcha cum li ſopraditti quattro:& andai a Sancto Michiel da Moram doue oldiſſemo meſſa.Poſſa feci ſignarni tutti cum il legno di la Croce al priore:& cum la ſua benedictione andaſſemo a dretura a Meſtre doue erano apparechiati caualli cinque ſopra liquali montaſſemo.Et cum el nome de Dio mene andai a Treuiſo habiando facto ogni experientia de trouar una guida laqual per denari non potite trouare.

Adi.xxiiii.de li mi parti per Conegliam:nel qual luoco conſideran do eſſer mio debito a uno ſi longo Viazo.non andar ſenza cõfeſſarmi & comunicarmi.Et coſi feci cum la dicta mia fameglia.

Adi.xxvi.la maitina de li me parti:& uſcito de Conegliã trouai uno Sebaſtiã Todeſcho:elqual moſtraua andar al camio noſtro : moſtro

SEE ITEM NO. 143.

FIRST EDITION OF THE NARRATIVE OF THE VENETIAN ENVOY DISPATCHED TO THE COURT OF UZUN HASAN, KING OF PERSIA, IN THE YEAR 1473

143. [PERSIA.] CONTARINI (AMBROGIO): *EL VIAZO A PERSIA, 1487.*

EL VIAZO DE MISIER AMBROSIO CONTARIN AMBASADOR DE LA ILLUSTRISSIMA SIGNORIA DE VENESIA AL SIGNOR VXUNCASSAM RE DE PERSIA.

Roman Letter, 38 long lines to a full page. Initial space, with guide-letter, at beginning. 4to. Calf.

VENICE, HANNIBAL FOXIUS, 16 JANUARY, 1487.

(*See Illustration opposite.*)

£625

Hain *5673 (in Addenda). Proctor 5013. British Museum Cat. Incun., Vol. V, p. 408.

The most precious First Edition of the narrative of Ambrogio Contarini, Ambassador of the Republic of Venice, relating his mission to the court of Uzun Hasan, Shah of Persia, covering the years 1473-1477. Besides a valuable relation of Persian matters, it is one of the earliest accounts of the Russian people. The narrative gives an insight into the difficulties and hardships experienced by the traveller across Europe at the end of the fifteenth century.

Ambrogio Contarini was a distinguished XVth-century member of the ancient and celebrated family of Contarini, which provided Venice with eight of its doges. In 1473 the Republic chose him as their envoy to the court of Persia, Contarini left Venice on the 25th of February, 1473, with a numerous suite; he crossed Germany, Poland, Southern Russia, the Crimea, embarked on the Black Sea, landed in Mingrelia, was ill-treated by a petty prince of Georgia, and arrived at Tabriz in August 1474, where he saw the son of Uzun Hasan. On the 30th of October, arriving at Ispahan, he found the Shah himself, and was presented to him by Barbaro, another Venetian envoy. He was well-received, and on several journeys accompanied Uzun Hasan, who gave him orders to return to the Republic to announce his intention of attacking the Turks without delay. In June 1475, Contarini regretfully quitted the court of Persia, and returned to the Black Sea coast. He there learnt that the Turks were about to seize Kaffa. Forced to retrace his steps, he went by Shemakha to Derbent, where he passed the winter. In the month of April, 1476, the discomforts he experienced forced him to embark on the Caspian Sea. Arrived at Astrakhan, he was treated hostilely by the Tartars. A Russian ambassador returning from Persia extricated him from their hands, and he proceeded by the Steppes and by Ryazan, and entered Moscow in September, 1476. The Grand Duke received him well, and advanced him money. Contarini had sent on his retinue to Venice in order to collect funds that he might pay his debts and continue his journey. He left Moscow on 21st of January, 1477, having received considerable presents, and proceeded to Troskii, where for the second time, Casimir, King of Poland, to whom he had fulfilled a mission on his way to Persia, received him with affability and made him gifts. He returned to Venice, the 10th of April, 1477.

This First Edition is most excessively rare; one copy only, has come up for sale in public auction in London during the present century. Our copy is in very fine condition, and is complete, with the blank leaf at beginning.

144. PETRARCH: *TRIONFI, 1512.*

FRANCISCO PETRARCA CON LOS SEYS TRIUNFOS DE TOSCANO SACADOS EN CASTELLANO CON EL COMENTO QUE SOBRELLOS SE HIZO. CON PREVILEGIO REAL.

Gothic Letter. Large woodcut of coat of arms on title, six remarkable full-page woodcuts, and Brocar's printer's device. Folio. Full red morocco plain, inside dentelles, gilt edges.

LOGROÑO, ARNAO GUILLEN DE BROCAR, 1512.

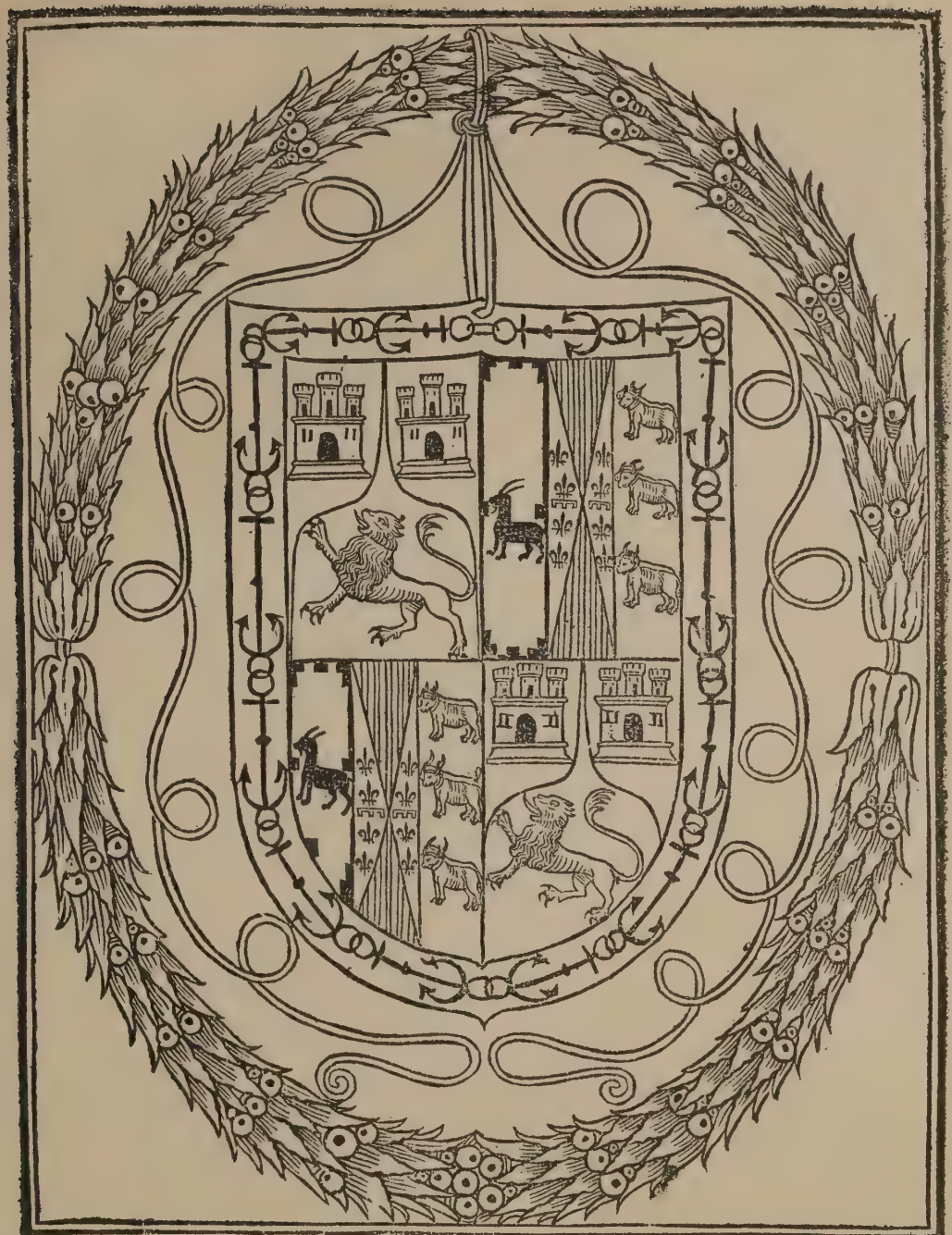
(*See Illustration opposite.*)

£250

Extremely rare first edition of this Spanish translation of Petrarch. It is the work of Antonio de Obregon, chaplain to Charles V, who also translated the commentary of Illicino, which accompanies the text.

The book is one of the most beautiful productions of the famous printer, Arnao Guillen de Brocar, who, like Miguel de Eguia, migrated from time to time from his headquarters at Alcala to Logroño, where this book was printed, and to Toledo. Brocar began printing at Pamplona in the XVth century and was also active at Valladolid between 1514 and 1519. The title is decorated with the Arms of D. Fadrique Enriquez de Cabrera, High Admiral of Castile, and the page before the table with the printer's mark of A. G. de Brocar. In addition there are six remarkable full-page woodcuts of great interest. They are obviously modelled on the cuts in the Italian edition printed at Venice in 1488 (and to a lesser extent on those of the later Venice editions of 1490 and 1494), but they have been modified by German and local influences. The result is a series of cuts which differ in style from all other Spanish book-illustrations of the period.

This book is extremely rare, being unknown to Lyell (*Early Book Illustration in Spain,* 1926) who quotes only one Spanish translation of Petrarch's *Trionfi,*—the edition of 1532 (Seville, Juan Varela), which cannot be earlier than the third, as it is a reprint of the 1526 edition by the same printer. Our copy appears to be unique in containing five leaves of table at the end. These are unknown to Palau and were missing from the Salva-Heredia copy, the only other which we can definitely trace.



HBANCISCO PETRARCA
con los seys triunfos de toscano sacados en ca
stellano con el comento que sobrellos se hizo.
Con preuilegio Real.

SEE ITEM NO. 144.

A FULL AND MOST BEAUTIFUL SERIES OF COURT CARDS PRINTED FROM A WOOD-BLOCK AND HAND-PAINTED AT LYONS TOWARDS THE END OF THE XVTH CENTURY

145. PLAYING CARDS.

A FULL SHEET CONTAINING FINE IMPRESSIONS OF A COMPLETE AND BEAUTIFULLY DESIGNED SET OF THE SIXTEEN COURT CARDS FROM A FOUR-SUIT NUMERAL PACK; THE CARDS PAINTED IN RICH COLOURS BY HAND. THE PERSONAGES REPRESENTED ARE FOR THE MOST PART, MYTHOLOGICAL OR FRENCH HISTORICAL FIGURES; THE NAMES, AS CUT ON THE CARDS, ARE AS FOLLOWS. *Carreaux (Diamonds)*; ARTUS, CAPDORAT, BERSABEE (BETHSABÉE), LE SOVEREYN; *Cœurs (Hearts)*: LA PUSELLE (JEANNE D'ARC), CIERMOY (?), ALANSONT (ALENÇON), JUDIC; *Piques (Spades)*: DAVID, ARGINE, BORBON, MOLART; *Tréfles (Clubs)*: CHARLEMAINE (NO NAME), DAME DONUER (D'HONEUR), ORLIENS. THE NAME OF THE PUBLISHER, "P. GAYON," APPEARS BETWEEN THE FEET OF "MOLART." THE SUIT MARK IS PAINTED IN A TOP CORNER OF ALL BUT FOUR OF THE CARDS.

These cards were cut on one block, in four rows containing each a suit: carreaux, cœurs, piques, tréfles. Each card measures 3¾ x 2 *inches.*

[LYONS, PIERRE GAYON, NOT AFTER 1495.]

(*See Illustration opposite*).

£1500

A handsome and complete set of sixteen court cards, engraved on wood and painted by hand, from the workshop of Pierre Gayon, master playing-card maker at Lyons during the years 1485-1515. No specimen of Gayon's work was known to d'Allemagne (author of the celebrated "*Les cartes à Jouer*"), who had encountered him only in the public records of Lyons. A survey of d'Allemagne's reproductions of early French woodcut playing cards reveals no set of court cards equal in beauty and finish to these produced by Gayon. The cards have been designed by a most able artist; especially characteristic of the style is the backward poise of the figures. The engraver has executed the cards in vigorous line, with a no uncertain hand. The costumes are of the period of Charles VIII, and they have been very carefully depicted, with much fine detail; beneath the paint can be seen the patternings which the engraver has troubled to carry out on some of the robes and doublets. Each of the figures is accompanied by a shield or pennant, containing armorial or emblematic bearings.

A complete series of court cards of a fifteenth-century pack of playing-cards is excessively rare. These cards owe their preservation to the fact that they were never cut up, but, by some chance, came into the possession of a fifteenth-century binder who used them in a binding. For this purpose the sheet was, of course, broken in two; luckily, the break was a clean one and the edges were not trimmed, so that the two halves fit together quite perfectly. The only fault is that the bottom row of cards have a little piece cut off at the foot. The book, for which the cards formed the boards of a contemporary rough sheepskin binding, is as follows: —

[Werner Rolewinck.] Les fleurs et manières des temps passés. Folio, Geneva, Louis Cruse, 28 April, 1495. (Hain 6944. Proctor 7817. Schreiber V, 5124.)

This interesting illustrated incunable, (which has title and a8 lacking), accompanies the playing cards.

The period when playing cards were first introduced into Europe is still too keenly debated to be named with any certainty; but it is likely that playing cards, even before the fourteenth century, had begun to sift into Europe

SEE ITEM NO. 145.

through the ports having trade with the East. Certainly, by the end of the century the passion for gaming with which they have always been associated led to stringent restrictive acts by both civil and religious authorities. The futility of all such efforts led to their neglect, and a hundred years later, in the fourteen-nineties, the demand for cards was greater than ever.

The marks of the suits on the earliest cards (German) are hearts, bells, leaves, and acorns. Next in antiquity are the marks used by the early Italian card makers, swords, bâtons, caps, and money; these are still used both in Italy and Spain. The French card makers of the fifteenth century adopted yet another series of marks (the one now generally used in France and England), viz., cœurs, tréfles, piques, and carreaux. The French tréfle, though so named from its resemblance to the trefoil leaf, was in all probability copied from the acorn, and the pique similarly from the leaf (grün) of the German suits, while its name is derived from the sword of the Italian suits. It is not derived from its resemblance to a pike's head as is generally supposed.

At an early period the French card makers introduced the practice of giving the names of historical and legendary personages to the court cards, and by the seventeenth century, a definite set of names had become stereotyped: David, Alexander, Cæsar, and Charlemagne, for the kings; Rachel, Argine, Pallas, and Judith, for the queens; and Hector, Lancelot, Lahire, and Hogier, for the knaves. During the fifteenth century, however, the names on the court cards were constantly varied. A plausible explanation is that different sections of France had their local celebrities, and the merchants suited their wares to the region in which they were to be sold.

During the larger part of the fourteenth century playing cards were objects of great luxury, being produced by the same skilled miniaturists as devoted themselves to illustrating manuscripts. By 1382, however, playing cards had become sufficiently common among the people and soldiery of Flanders for the magistrates of Lille to go to the trouble of formally forbidding them. It follows that sets of playing cards were being produced rapidly and cheaply, even before the advent of wood-engraving. These cheap sets would have the bare outlines alone drawn by hand; and the empty spaces filled in with colour crudely patched on by the women designated *Kartenmahlerin*. No doubt early use was made of the stencil in applying the colour. The first quarter of the XVth century saw the art of wood-engraving brought to light, and the playing-card makers were not slow to adopt it for their trade: the earliest extant woodcut playing cards, a game of the Holy Empire, have been assigned to this period. The first known mention of an engraver of cards is encountered at Lyons in 1444, where a certain James du Boys is denominated "*tailleur de molles de cartes*." Nevertheless, the oldest existing French woodcut set of playing cards, which was executed at Lyons by the card maker "*Jacques*," dates only from between the years 1472-1475. The woodblocks on which the early card makers cut their court cards were generally of pear or service-tree. The ink used for printing the cards was a mixture of lamp black, glue, and ox-gall. The pip cards were not printed, but merely stencilled.

During the last decade of the XVth century the trade in playing cards reached a point where it was, relatively, more important than at any time before or since; and it was then that Lyons was holding the chief place among the towns of Europe manufacturing and distributing playing cards. The traders of the city of Lyons controlled the markets for supplying the itinerant merchants who wandered all over France, while its river traffic enabled them to complete advantageously in Northern Italy and the Rhine valley. The merchants of Lyons improved and standardized the models in ways which permanently influenced the appearance of playing cards. The figures on the court cards began to be conventionalized along the lines which have come to be normal in the northern European countries. Similarly the suit marks adopted by the Lyonese card makers have remained in permanent use for French and English cards. It seems likely also that the Lyonese may have been responsible for the adoption of a thicker cardboard especially made for playing cards.

146. POPE (ALEXANDER): *ODE FOR MUSICK, 1713.*

ODE FOR MUSICK. (*Half title;* MR. POPE'S ODE ON ST. CECILIA'S DAY).

First Edition. Folio. Very Fine Large Copy, bound by Rivière in full crushed levant morocco extra.

LONDON, PRINTED FOR BERNARD LINTOTT, 1713.

(*See Illustration opposite.*)

£84

Pope's place in English poetry may be taken now as settled. He stands high and stands firmly in the second class: that is, in the class just below Shakespeare and Milton and a very few others. He has been extravagantly censured and extravagantly praised. Byron at one time maintained that he was the greatest English poet, and many vehement arguments have been used to prove that he was not a poet at all. One English critic believed he had settled the question for ever when he described Pope as "a musical rocking-horse." Again and again the world has been told that Pope has disappeared from the sky of literature, but the world looks up, and behold, there is the star shining just as before. (Justin McCarthy).

ODE

FOR

MUSICK.

LONDON:

Printed for BERNARD LINTOTT, at the *Croſs-Keys* in *Fleetſtreet.* 1713.

SEE ITEM NO. 146.

147. POPE (ALEXANDER): *WINDSOR FOREST, 1713.*

WINDSOR-FOREST. TO THE RIGHT HONOURABLE GEORGE LORD LANSDOWN.

First Edition. Folio. Very fine large copy, bound by Rivière in full crushed levant morocco extra.

LONDON, PRINTED FOR BERNARD LINTOTT, 1713.

(*See Illustration opposite.*)

£52 10s

Pope's *Windsor Forest* appeared in March 1713. The first part, modelled upon Denham's *Cooper's Hill,* had been written in his earlier period. The conclusion, with its prophecy of free trade, refers to the peace of Utrecht, which, though not finally ratified till 28 April, had been for some time a certainty. Pope's poem was thus on the side of the Tories, and brought him the friendship of Swift, who speaks of it as a *fine poem* in the *Journal to Stella* on 9 March, 1713.

WINDSOR-FOREST.

To the Right Honourable

GEORGE Lord *LANSDOWN.*

By Mr. *POPE.*

Non injuſſa cano: Te noſtræ, Vare, *Myricæ*
Te Nemus omne canet; nec Phœbo gratior ulla eſt
Quam ſibi quæ Vari *præſcripſit Pagina nomen.*
Virg.

LONDON:
Printed for *Bernard Lintott* at the *Croſs-Keys* in *Fleet-ſtreet.* 1713.

SEE ITEM NO. 147.

148. [PORTULAN.] GIOVANNI MARTINES: *PORTULAN ATLAS, 1572.*

MANUSCRIPT PORTULAN ATLAS ON VELLUM OF TEN DOUBLE-PAGE CHARTS (EACH MEASURING 16 BY 12 INCHES), OF THE WORLD IN TWO HEMISPHERES, AMERICA, WEST AFRICA, WESTERN EUROPE, AND THE MEDITERANNEAN & BLACK SEAS.

Folio, half morocco.

MESSINA, SICILY, 1572.

(*See Illustration opposite.*)

£2500

A remarkably fine Portulan Atlas by one of the greatest Italian cartographers of the period. Giovanni or Joan Martines of Messina is especially noted for the fine quality of his work. A number of charts & Portulan Atlases of his still exist, and all shew very fine workmanship. This particular Atlas, however, is of especial merit as it contains the charts relating to America which very seldom occur in other existing copies.

Professor E. L. Stevenson, in his *Portulan Charts* (Hispanic Society of America, 1911), describes in detail two Atlases by Martines, both of which are very much less important than this, inasmuch as they both only contain maps relating to Europe, while ours contain six fine important American charts.

This Atlas comprises:—

I. Map of the World, in two Hemispheres, each having equatorial and polar diameters of 6½ inches. Meridians and parallels are drawn at intervals of 15 degrees. The land is outlined in colours, various mountain ranges are given, and numerous names of countries and districts. Surrounding the map are eight heads representing the winds, and at the bottom is the inscription *Joan Martines en Messina Año* 1572.

II. Chart of West Africa, the South Atlantic Ocean, part of Brazil, and islands. With 3 small decorative compass roses, 2 views of towns, etc.

III. Chart of the Southern half of South America, the Straits of Magellan with 2 large decorative compass roses. The Flag of Spain flies over the land. The coast line is full of names.

IV. Chart of Brazil and Tierra Firme. Decorated with 3 small compasses and various flags of Castile.

V. Chart of the West Indies, Gulf of Mexico and parts of North and South America. Decorated with 3 small compasses, various flags of Castile, and a small town for Mexico City. A great number of coastal names are given, including those along the Southern and Eastern coasts of U.S.A. The larger islands are heightened in gold.

VI. Chart of parts of Europe, the North Atlantic, Newfoundland, the mouth of the St. Lawrence, and coast of Nova Scotia, etc. The land bears the inscription "La Florida," and the flag of Castile. Two decorative Compasses are also given.

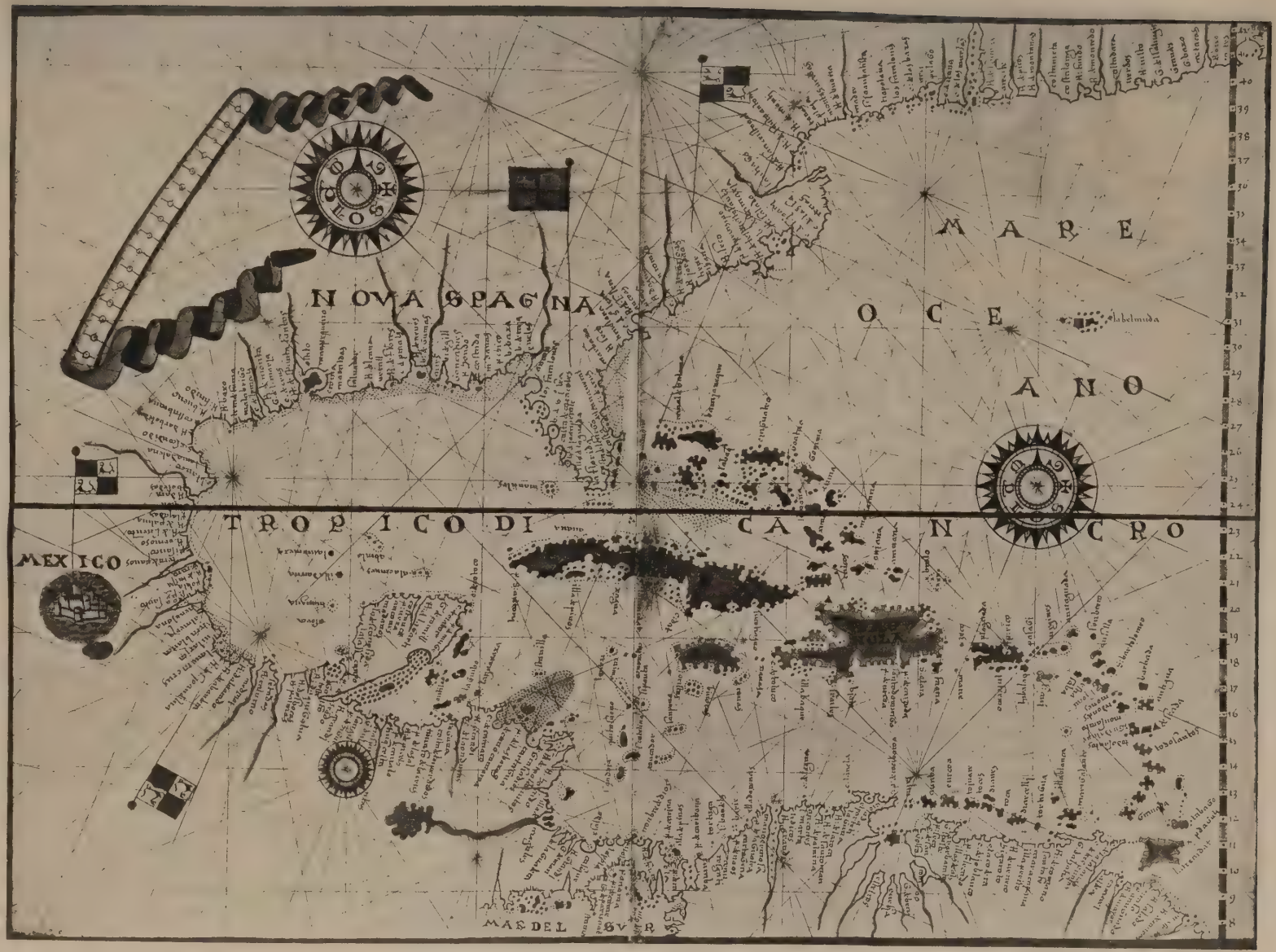
VII. Chart of N.-W. Coast of Africa, Spain and Portugal. Decorated with 3 small compasses, and various flags.

VIII. Chart of Western Europe, including the British Isles, France, and Spain, etc. Decorated with 3 compasses, various flags & small towns.

IX. The Western half of the Mediterranean. Decorated with compasses, flags, and small towns.

X. The Eastern half of the Mediterranean and the Black Sea. Decorated with compasses, towns, and flags.

Messina, where this portulan Atlas was executed, was at this period a Spanish possession and one of Spain's most important naval centres. In 1571 the great fleet fitted out against the Turks assembled here and its commander Don John of Austria celebrated a triumph in the city for his great naval victory over the Turks at Lepanto. Most probably the Atlas was made by Martines for one of the Spanish Naval Commanders then in the port.



SEE ITEM NO. 148.

Ho Preste Joam das índias.

Verdadera informaçam das terras do Preste

Joam/segundo vio & escreueo ho padre Francisco Aluarez capellã del Rey nosso senhor. Agora nouamẽte impresso por mandado do dito senhor em casa de Luis Rodriguez liureiro de sua alteza.

SEE ITEM NO. 149.

149. [PRESTER JOHN.] FRANCISCO ALVAREZ: *HO PRESTE JOAM DAS INDIAS, 1540.*

HO PRESTE JOAM DAS INDIAS. VERDADERA INFORMAÇAM DAS TERRAS DO PRESTE JOAM, SEGUNDO VIO E ESCREVEO HO PADRE FRANCISCO ALVAREZ, CAPELLAN DEL REY NOSSO SENHOR.

With magnificent full-page woodcut on title printed in red and black, and numerous beautiful historiated woodcut initial letters, with printer's device on last leaf. Printed in Gothic type. Small folio, beautifully bound in full red morocco, sides elaborately gilt and tooled to a pattern, fully gilt back, with inside doublures of dark blue morocco, elaborately gilt, scarlet watered silk fly-leaves (probably by Lortic).

LISBON, LUIS RODRIGUEZ, 22ND OCTOBER, 1540.

(See Illustration opposite.)

£385

Anselmo, *Bibliografia das obras impressas em Portugal no seculo XVI* (London, Maggs Bros., 1927) No. 1015, can only quote the following copies outside Portugal, viz., New York Public Library, the Bibliotheca Estense at Modena, the Royal Library at Stockholm, and a copy in the Gabinete Portuguese de Leitura at Rio de Janeiro. There is, however, a copy in the British Museum.

This book is a magnificent copy of what may be described as the first account of an Official Embassy to the romantic figure of the Emperor of Ethiopia.

Sir E. Denison Ross, in a chapter entitled *"Prester John and the Empire of Ethiopia"* in A. P. Newton's *Travel and Travellers of the Middle Ages,* traces "the historical element in the legend of a great Christian-Priest-King ruling far away beyond the lands usually visited by Western travellers." Sir E. Denison Ross traces the story from "the first documentary evidence, a story written before 1158, in the Chronicle of Otto von Freisingen." In this story "a certain Johannes Presbyter had won a great victory over the Persians and Medes." Gradually, as is shown in an interesting chapter, "Prester John was traced down to a definite country and identified by the Portuguese of the fifteenth century as the Emperor of Ethiopia." According to Sir Denison Ross, from the middle of the fifteenth century the name Prester John invariably means Emperor of Abyssinia, for by that time this title had been universally adopted by the Portuguese, and was used much as we use the titles Shah, Czar, Kaiser, and Sultan.

"The Portuguese attempts to achieve the circumnavigation of Africa began in 1433, and in 1455, in a letter written in Portugal by the Genoese traveller Antonio Uso di Mare, we find the first allusion to the exact whereabouts of Prester John. In 1452 we hear of Abyssinian Ambassadors in Lisbon, in 1481 there is a second Embassy in Rome, and at length in 1487 Pedro de Covilham is sent by the King of Portugal to look for Prester John. After paying two visits to India he eventually arrived in Abyssinia in 1490. Though he was never allowed to return to Portugal, he sent many reports home to his King, and the question of the Ethiopian Prester John was settled once and for all."

"The second Portuguese Mission, under Dom Rodrigo da Lima, who reached Abyssinia in 1520, was actually in response to a mission sent by the Queen Regent of Ethiopia under a certain Matheus, an Armenian. After a series of misadventures, extending over two years, he finally reached Lisbon in 1514."

"The return mission (*with whom was Father Francisco Alvarez, the author and historian of this expedition*), took this same Matheus with it, but his ill luck pursued him to the end, and he died a few days after he landed at Massova."

"One of the results of Rodrigo da Lima's expedition which spent five years in the suite of Prester John was the compilation of this important work on the History, Manners, and Customs of Ethiopia."

This excessively rare and beautifully printed book will be fully described by King Manuel in his *Catalogue of Early Portuguese Books in the Library of H.M. King Manuel of Portugal* (London, Maggs Bros., 1928).

150. [PRESTER JOHN.] JOANNES PRESBYTER: *DE RITU INDORUM, 1482.*

DE RITU ET MORIBUS INDORUM.

Bold semi-Gothic Letter, 31 long lines to a full page, first page within a woodcut border of foliage and animals. With a fine initial P containing the figure of Prester John wearing a head-covering with one tiara and holding a patriarchal cross. Small 4to. Vellum.

(STRASSBURG, H. KNOBLOCHTZER, ABOUT 1482.)

(*See Illustration opposite.*)

£150

Possibly the first Latin edition.

Hain Copinger 9429. Proctor 386 (not in Bodleian), British Museum Catalogue of Incunabula Vol. I, p. 90. Fairfax Murray, *Catalogue of Early German Books,* Vol. I, pp. 398-9.

This tract pretends to be a letter to Manuel I Comnenus (1143-80), Emperor of Constantinople, from the fabulous Christian ruler of a wonderful Empire which extended over the three Indies, (including that further India where laid the body of S. Thomas), to the rising of the sun, and back again to the ruins of Babylon and the Tower of Babel. The letter describes the wonders of the country, the magnificence of Prester John's Court, etc.

" The exact date of this extraordinary epistle cannot be fixed with any certainty, but it certainly appeared before 1241, the date of the conclusion of the Chronicle of Albericus Trium Fontium."—Baring Gould.

Only 2 copies of this rare book in the U.S.A. (according to Census).

De Ritu et moribus Indorum

Respiter Johānes potētia dei et virtute dñi nostri iesu christi rex regū et dñs dñantiū amico suo Emanueli Rome gubernatori salutē gaudē et grā ditādi ad ulteriora trāsire Nūciaba² apud maiestatē nr̄am q̄ diligebas videre excellētiā nr̄am·z mētio altitudinis nr̄e erat apud te Sed p apocrisariū nostrum ognouimus q̄ q̄dā ludicra et iocūda volebas nobis mittē q̄b⁹ delectaret² iusticia nr̄a. Etem̄ si hō sū p bono habeo et de nr̄is p apocrisariū nostrū aliq̄ tibi trāsmittimus·q̄ scire volum⁹ et desidera im⁹ si rectā fidē nobiscū habeas·z si p oia credas in dñm nr̄m Iesum christū Cū enim nos hoīes eē ognoscam⁹ querculi tui te deū estimāt·cū te mortalē z hūanī corruptōi subiacē ognoscamus de cō sueta largitatis nr̄e mūificentia·si aliquex q̄ ad gaudia ptinēt nullā habes indigētiā p apocrisariū tuū z p cedulā dilectōis tue nos certifica·z impetrab̄ Accipe hyerūcā in noīe nr̄o et vte q̄ libēter vtim² lechito tuo vt sic ofortem⁹ et corrobore m⁹ vtutes nr̄as admuicē Tigna quoq; nr̄m respice et desidera;q̄ si ad dñatoriū nr̄e maiestatis

SEE ITEM NO. 150.

BOUND FOR PIER LUIGI FARNESE (SON OF ALESSANDRO FARNESE, AFTERWARDS POPE PAUL III)
DUKE OF CASTRO
A "CANEVARI" BINDING

151. PROCOPIUS: *DE REBUS GOTHORUM, 1531.*

DE REBUS GOTHORUM, PERSARUM AC VANDALORUM.

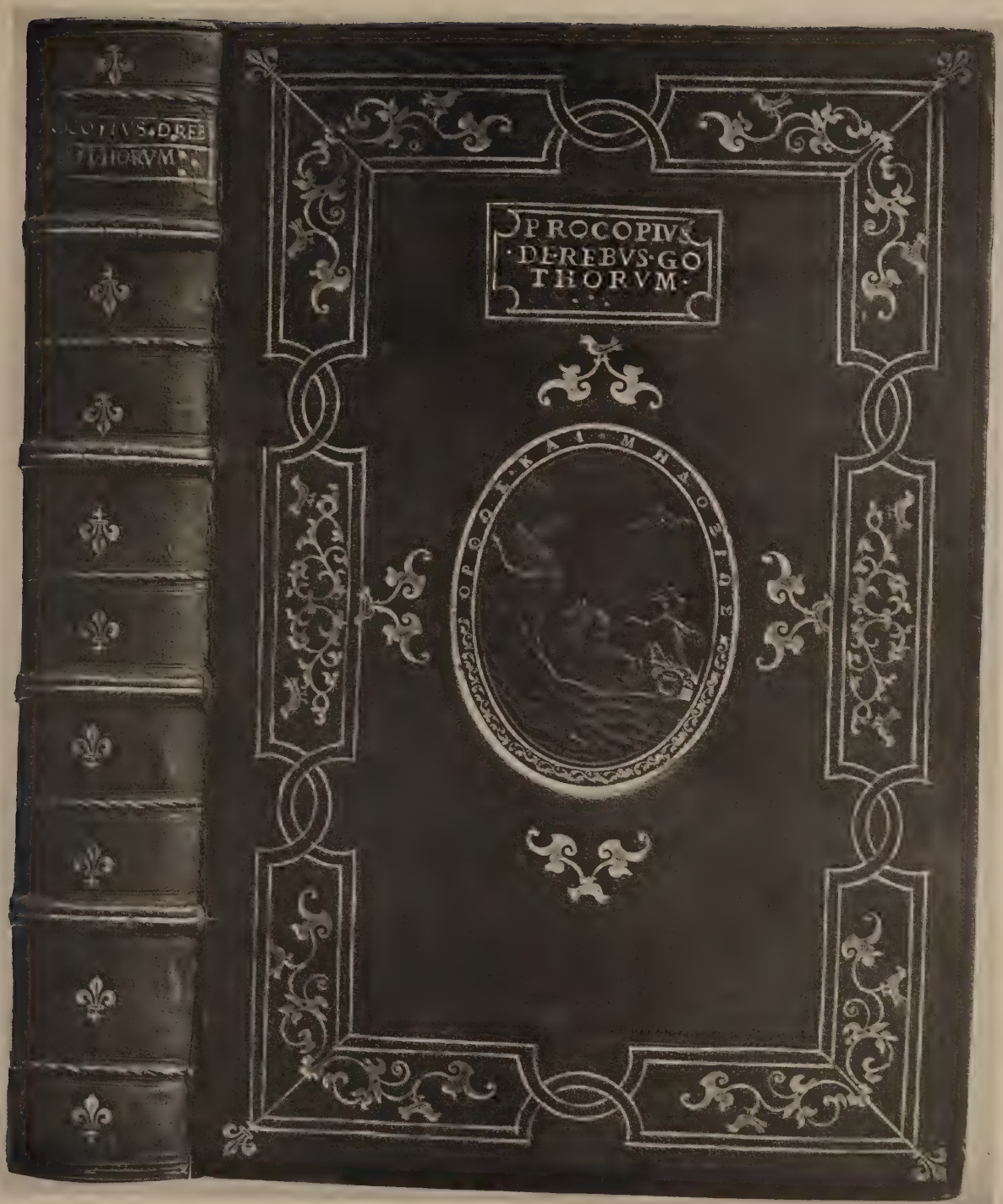
A very fine specimen of Italian binding, bound for Pier Luigi Farnese, in full dark brown morocco, gilt fleur-de-lys at the outer corners and on back, with title on back, the sides containing elegant borders consisting of a geometrical design, combined with arabesques, and having in the centre of each cover an oval medallion representing what is generally believed to be Pegasus standing on Mount Helicon, with Helios driving his chariot towards him. The portions of paint and gilding which still remain on the stamp show that the figure of Helios was painted flesh-colour, his helmet and robe being gilt, the chariot also is gilt, one of the horses attached to it having been painted silver, the other black, both having gold trappings, Pegasus also is in silver. Around the medallion is a motto. The binding has the unusual bird stamp on the sides. Folio. Gilt edges.

BASILEAE, EX OFFICINA JOANNIS HERVAGII, 1531.

(*See Illustration opposite.*)

£850

A splendid specimen from this celebrated collection. This Binding is described on page 161, as No. lxxv of G. D. Hobson's "*Maioli, Canevari, and others.*" (London 1926).



SEE ITEM NO. 151.

SEE ITEM NO. 152.

152. PTOLEMAEUS (CLAUDIUS): *COSMOGRAPHIA, 1486.*

COSMOGRAPHIA. [TRANSLATED BY JACOBUS ANGELUS FROM THE ORIGINAL GREEK INTO LATIN, AND EDITED BY DOMINUS NICOLAUS GERMANUS.]

Roman Letter, 44 lines and head-line to a full page. With 32 fine double-page woodcut maps in contemporary colouring, comprising one of the World, 14 of Europe, 4 of Africa, and 13 of Asia. Folio. Original binding of wooden boards covered with stamped white pigskin.

ULM, JOHANNES REGER, 21ST JULY, 1486.

(*See Illustration opposite.*)

£650

Philips Atlases 354. Sabin 66473. Hain *13540. B.M. Cat Incun., Vol. II, p. 540. The British Museum copy is imperfect.

This is the second edition of Donis's Ptolemy, being based on the 1482 edition, but with corrections and additions.

One of the maps "*Tabula Moderna Prussie, Livonie, Norbegie et Gottie*" includes "*Engronelant*" or Greenland, that part of America which was known and colonised by the Scandinavians half a millenium before Columbus.

At the close of the work is an old mediaeval treatise, which did not appear in the 1482 edition. This is given under the name of Donis, and is entitled "*De locis ac Mirabilibus Mundi.*" It seems that the original intention was to issue this treatise separately, as the sheets are marked with special signatures, and that it was included with the Ptolemy to make it more attractive to the buyer.

The first book printed by Johann Reger.

Only 7 copies in U.S.A. (according to Census).

153. [PYNSON PRINTING]: *NOVA STATUTA, 1497.*

NOVA STATUTA. STATUTES BEGINNING WITH I. EDWARD III. IN NORMAN OR LAW FRENCH FOR THE MOST PART, BUT SOME IN LATIN, TO I. HENRY VII. AND FROM THAT TIME IN ENGLISH TO THE 12 HENRY VII. INCLUSIVE.

Gothic Letter. Folio. Old calf.

[COLOPHON] EMPRYNTED BY MY RYCHARDE PYNSON. (1497.)

(*See Illustration opposite.*)

£250

One of the finest productions of the Pynson press, and the earliest publication of Pynson, relating to the statutes of England. Before the title (at the head of the statutes) is prefixed a copious alphabetical table. By virtue of the fact that the statutes conclude in the 12 year of Henry VII, the date of publication can safely be placed to the year 1497. The Statutes began with 1 Edward III in Norman or Law French for the most part, but some in Latin to the 1 Henry VII and *from that time all the Statutes* are in English and are so continued to the 12 Henry VII inclusive.

Among the statutes in old French, the Act passed 2 Richard II for declaring Pope Urban VI true and indubitate Pope is to be found. It was left out of subsequent statute-books.

William Herbert's copy, with his autograph on the fly-leaf.

¶The kynge our souereyn lorde henry the seuēth after the conquest by the grace of god kynge of Englonde and of Fraunce and lorde of Irlonde at his parlyament holden at westmynster the seuenth day of Nouember in the first yere of his reigne/ To thonoure of god and holy chirche And for the comen profite of the royam by thassent of the lordes spirituell and temporell and the comens in the sayde parlament assembled/ and by auctorite of the sayde parlyament hath do to be made certayne statutes and ordinaunces in maner and fourme folowyuge.

Fourmedowne

Firste where that diuerse of the kinges subgettes hauyng cause of accion bi Fourmedowne in the descendre or elles in the remayndre by force of any tayle of forlōdes and tenementes ben defrauded and delayed of theyre sayd accyons. And oft tymes wythout remedy by cause of feoffementes made of the same londes and tenementes to persones vnknowen to thentent that the demaundes shuld nat knowe ayenst whome they shall take theyre accion It is ordeyned stablisshed and enacted by the aduise of the lordes spirituel and temporel and the comens in the saide parlyament assembled and by auctorite of the same that the demaundante in euery suche caas haue his accion ayenste the pernour or pernours of the profites of the londes and tenementes demaunded wher of any person or persones ben enfeoffed to his or thayre vse. And the same parnoure or pernours named as tenaunt or tenaūtes in the sayde accyon haue the same vouchers And theyre lyen there vpon ayde peyer and al other auauntages as the same pernoure or pernours shulde haue had if they were tenauntes in dede or as theyr feoffes. shold haue had if the same accion had be conceyued ayenst theyme. And if it fortune any persone to disceas so hauynge feoffes to thuse of hym or of his heires the sayde ayer beynge with in age Ayenst whome suche accion is brought as pernoure thenne the same heyer haue his age in the sayde accion conueyd ayenst hym And al other auauntages as yf hys auctre had dyed seased of the sayde londes and tenementes so in demaunde And also it is ordeyned by the sayd auctorite that al recouerees as shal be in any suche accyons ayenst suche parnoure or pernours and theyre heyres and theyre sayde feoffes and theyre heyres and the sayde cofeoffes of the sayde parnours and theyre heyers as thoughe the sade pernoure or pernours were tenauntis in dede or feoffes to theyre vse or theyre heyres as aboue sayd is of the free hold of the sayde londes and tenementes at any tyme of the sayde accyon vsed.

¶Ayenst straungers made deynzens to pay customes. &c.

¶Item where in tyme passed dyuers graunted haue be made by kynge Edwarde aswel by hys lettres patentes as by actes of parlyament to dyuers marchauntes straungers borne owte of his reame to be deynzens wherby they haue and reioyse suche fredomes and lyberterees as doth deynzens borne wythin thys reame as wel in abatement of theyre custome whythe they shulde bere yf they were no deynzens as in byenge and sellynge of theyre marchaundise to theyre great auayle and lucre. And oft tymes suffre other straungers nat deynzens deceytefully to shyppe and carye great and notable substaunce of marchaundise in theyre names by the whiche the sayde godes be freed of custome in lyke wise as they were godes of deynzens wyereof ryght they ought to pay custome as the goodes of straungers wherof they be greatlye auaunsed in ryches and honoure & after they be so enryched for the moste parte they guey theyre silfe wyth their sai

D.i.

154. RABELAIS (FRANCOIS): *OEUVRES, 1556.*

LES OEUVRES DE M. FRANÇOIS RÀBELAIS, DOCTEUR EN MEDECINE. CONTENANS LA VIE, FAICTS & DICTS HEROIQUES DE GARGANTUA, & DE SON FILZ PANTAGRUEL. AVEC LA PROGNOSTICATION PANTAGRUELINE.

12mo. Bound by Capé in full crimson levant morocco, gilt lines on sides, gilt panel back, gilt ornament on sides, inside dentelles, g. e.

(NO PLACE OF PRINTING), 1556.

(*See Illuſtration opposite.*)

£52 10s

" To his contemporaries Rabelais appeared less as the enormous humouriſt, the buffoon Homer, than as a great scholar and man of science, whose bright temper and mirthful conversation were in no way inconſiſtent with good sense, sound judgment, and even a habit of moderation. It is thus that he should ſtill be regarded. Below his laughter lay wisdom; below his orgy of grossness lay a noble ideality; below the extravagance of his imagination lay the equilibrium of a spirit sane and ſtrong. The life that was in him was so abounding and exultant that it broke all dikes and dams; and laughter for him needed no juſtification, it was a part of this abounding life. After the mediæval asceticism and the intellectual bondage of scholaſticism, life in Rabelais has its vaſt outbreak and explosion; he would be no fragment of humanity, but a complete man. He would enjoy the world to the full, and yet at the same time there is something of ſtoicism in his philosophy of life; while gaily accepting the good things of the earth, he would hold himself detached from the gifts of fortune, and possess his soul in a ſtrenuous sanity. Let us return—such is his teaching—to nature, honouring the body, but giving higher honour to the intellect and to the moral feeling; let us take life seriously, and therefore gaily; let us face death cheerfully, knowing that we do not wholly die; with light in the underſtanding and love in the heart, we can confront all dangers and defy all doubts."—Dowden.

LES

OEVVRES DE

M. François Rabelais,
Docteur en Medecine,

*

Contenans la vie, faicts & dicts Heroiques de Gargantua, & de son filz Pantagruel.

Auec la Prognostication Pantagrueline.

M. D. LVI.

SEE ITEM NO. 154.

155. [RACHOL PRINTING.] ST. FRANCIS XAVIER: *RELACAM, 1636.*

RELAÇAM DE HUM PRODIGIOSO MILAGRE QUE O GLORIOSO S. FRANCISCO XAVIER APOSTOLO DO ORIENTE OBROU NA CIDADE DE NAPOLES NO ANNO DE 1634. . . .

With woodcut Holy monogram on title. Small 8vo. Levant morocco, g.e., by Rivière.

RACHOL [GOA]. NA INDIA ORIENTAL, NO COLLEGIO DE RACHOL, 1636.

(*See Illustration opposite.*)

£105

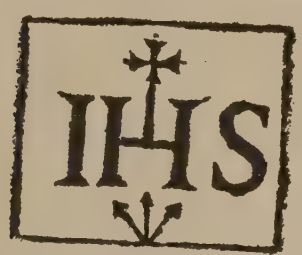
Not in Innocencio or Mattos.

A very rare publication; describing the miracle performed by St. Francis Xavier through the medium of Padre Marcello Mastrillo at Naples in 1634, prior to the latter's departure for Goa with the Viceroy, Pedro da Sylva. This curious little tract describes the recovery effected through the intercession of St. Francis Xavier, when the Jesuit Padre Marcello was dying and prayed to be spared in order to perform his work as a missionary in India.

Rachol, in the episcopal See of Goa, was once a flourishing town, but much of its ancient grandeur has long since disappeared. The college at which this book was printed is, however, an important educational institution to-day, where a number of the students study theology. The original building was the episcopal seminary established by King Sebastian of Portugal in the latter part of the sixteenth century.

RELACAM

DE HVM PRODIGIOSO MILAGRE QVE O Glorioſo S. Franciſco Xauier Apoſtolo do Oriẽte obrou na Cidade de Napoles no anno de 1634.



ECCE EGO ADMIRATIOnẽ faciam populo huic miraculo grandi, & ſtupendo
ISAIAE 29.

Na India oriẽtal. No Collegio de Rachol, anno 1636.

Com licença da Sacta Inquiſiçaõ & Ordinario.

SEE ITEM NO. 155.

156. RACINE: *OEUVRES, 1760.*

OEUVRES DE RACINE.

Illustrated with a portrait of Racine by Daullé, and fleurons, full-page plates, vignettes and tail-pieces by De Sève. 3 vols., 4to. Contemporary red morocco, three-line gilt fillet on sides, fully-gilt backs with two lettering-pieces of green morocco, gilt edges.

PARIS, 1760.

(*See Illustration opposite*).

£330

One of the most beautiful French books of the XVIIIth century, the full-page plates at the beginning of each play being the finest known illustrations to Racine.

This work is exceedingly rare in contemporary morocco; the binding of our copy is very fresh, with the additional attraction of backs "*à la lyre.*"

SEE ITEM NO. 156.

157. RALEIGH (SIR WALTER): *PROCLAMATION, 1618.*

A PROCLAMATION DECLARING HIS MAIESTIES PLEASURE CONCERNING SIR WALTER RAWLEIGH, AND THOSE WHO ADVENTURED WITH HIM; GIVEN AT OUR MANNOR OF GREENWICH, THE NINTH DAY OF JUNE, 1618.

Printed in Gothic Letter on one folio leaf (reverse blank).

LONDON, BONHAM NORTON, 1618.

(*See Illustration overleaf.*)

£600

Sir Walter Raleigh set out on his last expedition to the Orinoco (Guiana) in the year 1616. He was imprisoned in the Tower of London from 1603 to 1616, when he was liberated by King James in order to take charge of the expedition to Guiana, but as soon as the proposed voyage was publicly spoken of, Sarmiento, the Spanish ambassador, vehemently protested against it. All Guiana (the modern Venezuela), he asserted, belonged to the King of Spain, and Raleigh's incursion would be an invasion of Spanish territory, but he thought it more probable that Raleigh meant to lie in wait for and attack the Mexican plate fleet, in practical disregard of the peace between the two countries. Raleigh protested that he had no intention of turning pirate; that the mine really existed, and added, according to Sarmiento, that it was neither in or near the King of Spain's territories—a statement palpably false. Raleigh knew that the Spaniards had taken possession of the district. Raleigh had stringent orders not to engage in any hostilities against the Spaniards, and was assured that disobedience would cost him his life. This warning he treated as mainly intended to satisfy Sarmiento, and as an intimation of the possible result of failure. To Bacon he spoke openly of seizing the Mexican plate fleet, and to Bacon's objection that that would be piracy, he answered 'did you ever hear of men being pirates for millions?'

The voyage was unfortunate from the first. Foul winds and storms drove him back, and afterwards scattered his fleet; one ship was sunk. Most of them more or less disabled, put into the harbour of Cork. In July Raleigh paid a visit to Sir Richard Boyle, who lent him £100 and next month he entered into a partnership with Boyle for the working of the copper mine at Balligarren. He was not ready to sail again till 19 Aug. At the Canaries the Spaniards were sullenly obstructive; it was only after being refused at two of the islands that they were allowed to water at Gomera. From the Cape Verde Islands they were driven by a hurricane. Calms and foul winds followed; they lay for forty days in the Doldrums, short of water, a prey to scurvy and fever. Great numbers of the men, with several of the captains and superior officers, died. Raleigh himself was stricken with fever. The crews were mutinous. It was afterwards stated that Raleigh encouraged them with assurances of capturing the Mexican fleet if the mine failed. On arriving off the mouth of the Oyapok he hoped to be joined by Leonard, an Indian whom he had brought to England on his former voyage, and who had lived with him for three or four years. But Leonard was not there, and Raleigh moved his squadron, reduced by wreck or separation to ten ships, to the mouth of the Cayenne. There he was welcomed by friendly natives whose affection he had won twenty years before.

The chief command of the expedition up the river he entrusted to Kemys; his nephew, George Raleigh, was to command the soldiers, among whom was his son Walter. Raleigh gave orders that they should land at a point agreed on, and march to the mine, said to be three miles distant. If they were attacked by the Spaniards in moderate force they were to repel them; but 'if without manifest peril of my son,' he said to Kemys, 'yourself, and other captains, you cannot pass towards the mine, then be well advised how you land. For I know, a few gentlemen excepted, what a scum of men you have, and I would not for all the world receive a blow from the Spaniard to the dishonour of our nation.' The expedition started on 10 Dec., but the settlement of San Tomás

had been moved several miles lower down the river, and it was impossible to pass it without being seen, or to march to the mine without the danger of falling into an ambuscade. Kemys decided to attack the town, which was ſtormed and burnt, though with the loss of young Walter, Raleigh's son. The Spaniards took to the woods, and, in face of their opposition, Kemys judged it impossible to reach the mine. He returned to England, sailing paſt the whole of the American coaſt, via Newfoundland, arriving home in June 1618.

Already the news of the attack at San Tomás and of the failure of the expedition had reached the King, and the Spanish miniſter, now Conde de Gondomar, demanded satisfaction in accordance with James's promise that 'if Raleigh returned loaded with gold acquired by an attack on the subjects of the King of Spain, he would surrender it all, and would give up the authors of the crime to be hanged in the public square of Madrid.' James assured him that he would be as good as his word. The council resented Gondomar's language to the King; but James supported by Buckingham convinced it that Raleigh ought to be punished, whereupon the above Proclamation was issued for his arreſt, which was effected by his cousin Sir Lewis Stukeley, at Ashburton, who took him back to Plymouth. From there he was taken to London and lodged in the Tower, and eventually executed.

The Proclamation itself is very intereſting:—

> "Whereas we gave Licence to Sir Walter Rawleigh, Knight, and others of Our Subiects with him, to undertake a Voyage to the Countrey of Guyana, where they pretended great hopes and probabilities to make discovery of certain Gold Mines, for the lawfull enriching of themselves, and these our Kingdomes: wherein we did by expresse limitation and Caution refraine, and forbid them and every of them, from attempting any Acte of hoſtility, wrong, or violence whatsoever, upon any of the Territories, States, or Subiects of any forraine Princes, with whom we are in amitie: And more peculiarly of those of our deare Brother the King of Spaine, in reſpect of his Dominions and Intereſts in that Continent.
>
> "All which notwithſtanding, we are since informed by a common fame, that they, or some of them have, by an hoſtile invasion of the Towne of S. Thome (being under the obedience of our said deare Brother the King of Spaine) and by killing of divers of the inhabitants thereof, his Subiects, and after by sacking and burning of the said towne, (as much as in them for their owne parts lay) malitiously broken and infringed the Peace and Amitie, which hath beene so happily eſtablished, and so long inviolably continued between Us and the Subiects of both our Crownes.
>
> "Wee have therefore held it fit, as appertaining neerely to Our Royal Juſtice and Honour, eſtsoones to make a publique declaration of Our owne utter mislike and deteſtation of the said insolences, and excesses, if any such have beene by any of Our Subiects committed: And for the better detection and clearing of the very trueth of the said common fame: Wee doe hereby ſtraitly charge and require all Our Subiects whatsoever, that have any particular understanding and notice thereof, upon their duety and allegiance which they owe Us, immediately after publication of this our pleasure, to repaire unto some of Our Privy Counsell, and to discover and make knowne unto them their whole knowledge and underſtanding concerning the same, under paine of Our High displeasure and indignation, that wee may thereupon proceede in Our Princely Juſtice to the exemplary punishment and coertion of all such, as shal be convicted and found guilty of so scandalous and enormous outrages."

By the King.

A Proclamation declaring His Maieſties pleaſure concerning Sir Walter Rawleigh, and thoſe who aduentured with him.

WHereas We gaue Licence to Sir Walter Rawleigh, Knight, and others of Our Subiects with him, to vndertake a Voyage to the Countrey of Guyana, where they pretended great hopes and probabilities to make diſcouery of certaine Gold Mines, for the lawfull enriching of themſelues, and theſe Our Kingdoms: wherein We did by expreſſe limitation and Caution reſtraine, and forbid them and euery of them, from attempting any Acte of hoſtility, Wrong, or violence whatſoeuer, vpon any of the Territories, States, or Subiects of any forraine Princes, with whom Wee are in amitie: And more peculiarly of thoſe of our deare Brother the King of Spaine, in reſpect of his Dominions and Intereſts in that Continent.

All which notwithſtanding, We are ſince informed by a common fame, that they, or ſome of them haue, by an hoſtile inuaſion of the Towne of S. Thome (being vnder the obedience of our ſaid deare Brother the King of Spaine) and by killing of diuers of the inhabitants therof, his Subiects, and after by ſacking and burning of the ſaid towne, (as much as in them for their owne parts lay) malitiouſly broken and infringed the Peace and Amitie, which hath beene ſo happily eſtabliſhed, and ſo long inuiolably continued betweene Us and the Subiects of both our Crownes.

Wee haue therefore held it fit, as appertaining neerely to Our Royall Juſtice and Honor, eſſoones to make a publique declaration of Our owne bitter miſlike and deteſtation of the ſaid inſolences, and exceſſes, if any ſuch haue beene by any of Our Subiects committed: And for the better detection and clearing of the very trueth of the ſaid common fame; Wee doe heereby ſtraitly charge and require all Our Subiects whatſoeuer, that haue any particular vnderſtanding and notice therof, vpon their duety and alleagiance which they owe Us, immediately after publication of this our pleaſure, to repaire vnto ſome of Our Priuy Counſell, and to diſcouer and make knowne vnto them their whole knowledge and vnderſtanding concerning the ſame, vnder paine of Our High diſpleaſure and indignation; that Wee may thereupon proceede in Our Princely Juſtice to the exemplary puniſhment and coertion of all ſuch, as ſhal be conuicted and found guilty of ſo ſcandalous and enormous outrages.

Giuen at Our Mannor or Greenwich, the ninth day of Iune, in the ſixteenth yeere of Our Raigne of England, France and Ireland, and of Scotland the one and Fiftieth.

God ſaue the King.

¶ Imprinted at London by Bonham Norton, and Iohn Bill, deputie Printers for the Kings moſt *Excellent Maieſtie*.

ANNO M.DC.XVIII.

SEE ITEM NO. 157.

158. RETZA (FRANCISCUS DE): *DEFENSORIUM, Circa 1490.*

DE GENERATIONE CHRISTI, SIVE DEFENSORIUM INVIOLATAE CASTITATIS BEATAE VIRGINIS MARIAE.

Gothic Letter, 32 lines to a full page. Illustrated with two full-page woodcuts and 51 other cuts measuring about 75 by 62 mm. Paragraph-marks and underlines supplied in red. Woodcuts entirely uncoloured. 4to. Levant morocco, gilt border on side.

(BASEL, LIENHART YSENHUT, C. 1490.)

(*See Illustrations opposite.*)

£250

Hain *6086. British Museum Catalogue, Vol. III, p. 780. Proctor 7717. Fairfax Murray, Catalogue of Early German Books, Vol. II, pp. 575-579. Hodgkin, Rariora, Vol. II, pp. 183-189. (Both with numerous reproductions of the woodcuts.)

The British Museum have only two books from the press of the printer of this very rare and extraordinary little book.

It is pointed out in the Fairfax Murray *Catalogue of Early German Books* (Vol. II, p. 578) that the first leaf of this book was entirely blank when first issued, and it was only after some copies were distributed that the printer thought it necessary to add a title-page explaining the scope of the book. In this title, a facsimile of which is inserted at the end of this book, the purpose of the book is thus explained:—

" The author's design is to prove the possibility and show the reasonableness of the doctrine of the Incarnation and perpetual virginity of the Mother of our Lord. This he endeavours to compass by the production of the records of a large number of occurrences of a nature, in his view, just as mysterious and apparently impossible."

The authors on whom he draws as authorities for the miracles described are Isidorus, Albertus Magnus, Pliny, Solinus, Ovid, Valerius Maximus, St. Augustine and St. Ambrose.

On 2^2 is a cut of the Annunciation, on the verso is a full page cut of Mary standing before an altar, above which is suspended a rosary; in the compartment is a Jew kneeling. On the recto of a^3 is a cut of the Nativity. Then follows the various examples, many extremely fantastic and amusing, selected by the author to prove his contention. Each of the 49 woodcuts occupies usually a page, occasionally two, and is headed by both Latin and German distichs, rhymed in both cases. To quote a few of the more curious wonders which are illustrated in this book one might mention the magnetic rocks which attract the flesh; twin babies born under Mars and therefore able to open bolts and bars by a mere touch; a calf drawn up into a cloud by the power of the heavens; Lot's wife transformed to a pillar of salt, depicted as a naked woman leaning against a pillar; the bird Ipsida, whose feathers grow after her death; and a shower of steel ingots from the clouds. On the recto of the final leaf (d^6) is a full-page cut of the Virgin and Child standing on an inverted crescent moon.

Tail-margins of a^3 and d^6 restored.

Only one copy in U.S.A. (according to Census).

SEE ITEM NO. 158.

159. RICHARD DE BURY: *PHILOBIBLION, 1500.*

PHILOBIBLION, TRACTATUS PULCHERRIMUS DE AMORE LIBRORUM.

Roman Letter, 40 long lines to a full page. Ornamental woodcut initials. Petit's publisher's device on title. 4to. Vellum, r. e.

PARIS, GASPARD PHILIPPE FOR JEAN PETIT, 1 MARCH, 1500.

(*See Illustration opposite.*)

£175

The Third Edition of the most celebrated *Philobiblion* or *The Love of Books* by Richard de Bury, Bishop of Durham (died 1345), the earliest work on book-collecting. This is the only French edition and of great rarity. We are only able to trace four libraries possessing a copy: the Bibliothèque Nationale, Paris, the Mazarine Library, Paris, the Royal Library at The Hague, and the British Museum Library. There is no copy in Berlin, nor apparently in any American Library.

Richard de Bury was one of the most ardent of book-lovers and book-collectors of all times. We are told he had more books than all the other English bishops put together. He had a separate library in each of his residences, and wherever he was residing so many books lay about his bedchamber, that it was hardly possible to stand or move without treading on them. All the time he could spare from business was devoted to religious offices or to his books. Every day while at table he would have a book read to him, unless some special guest were present.

De Bury tells us that he designed this treatise to justify his all-absorbing devotion to books in the eyes of those who had condemned it as excessive, by indicating their supreme value, and the disinterestedness of his own love for them, as shown by his ultimate purpose in their collection, which was to bestow a library on Durham College at Oxford. But he felt that it was not enough to provide the books, unless he could kindle in the hearts of those for whom they were intended the love that burned so warmly in his own. And so he gives his treatises a name which expresses the central theme of his discourse—the love of books.

The *Philobiblion* contains a good deal on De Bury's principles and practice as a collector. He collected everything, and he spared no cost:

"No dearness of price ought to hinder a man from the buying of books, if he has the money that is demanded for them, unless it be to withstand the malice of the seller or to await a more favourable opportunity of buying. For if it is wisdom only that maketh the price of books, which is an infinite treasure to mankind, and if the value of the books is unspeakable, as the premises show, how shall the bargain be shown to be dear where an infinite good is being bought?"

Besides maintaining a staff of copyists and illuminators in his own household, he was on excellent terms with "the trade"—limited as it then was—not only in England, but in France and Germany. He pressed into his services the members of the religious orders, who supplied him with books from the monastic libraries, and used in his behalf the opportunities of picking up rare volumes which their wandering life abundantly afforded. He made use of his various offices in Church and State to gain access to every quarter where he might expect some accession to his treasures. The gifts which were then the perquisites of such exalted offices came to him in the form of books. Let us hope he speaks no more than the truth when he declares that meantime "justice suffered no detriment."

The book was more appreciated abroad than at home, and it was three times printed on the Continent—at Cologne in 1473, at Spires in 1483, and at Paris in 1500—and then had to wait another century before it found an English printer.

No copy in U.S.A. (according to Census).

Philobiblion Tractatus pulcherrimus de amore librorum.

Venundatur in leone argenteo vici sancti Iacobi.

SEE ITEM NO. 159.

160. ROBESPIERRE, (FRANCOIS MAXIMILIAN JOSEPH ISIDORE): *AUTOGRAPH LETTER, 1790.*

AUTOGRAPH LETTER SIGNED.

1½ *pp., 4to.*

PARIS, 1ST APRIL, 1790.

(*See Illustration opposite.*)

£125

A remarkable letter written on the outbreak of the Revolution, stating that he had been made President of the Society of the Friends of the Constitution.

(Trans.):—". . . I am not he who would discourse to you of the unfortunate events which pass under my eyes every day. In the midst of the efforts that all the enemies of the people and of liberty never cease to make, there remains to me always a consolation of having defended both with all the zeal of which I am capable. I find a sufficient recompense in the hate of the Aristocracy which attaches itself to me, and in the expressions of goodwill with which all the good honour and esteem me. I have just received a message on the part of the Society of the Friends of the Constitution composed of all the Patriot Deputies of the National Assembly and of the most distinguished Citizens of the Capital: they have just named me President of this Society with which are affiliated the Patriotic Societies of the Provinces to form a Sacred Legion against the enemies of liberty and of the country." Etc.

paris le 1 avril 1790

Mon cher ami vous ne m'avien pas; et cependant malgré la multitude des occupations qui m'accablent je trouve quelques fois, quoique rarement le moien de vous donner de mes nouvelles. je voudrois être informé de la santé de [redacted] et de la votre. pour moi je n'ai que le tems de vous renouveller le témoignage de mon inviolable attachement. Je n'ai pas celui de vous entretenir des evenemens importans et intéressans qui se passent tous les jours sous mes yeux. au milieu des efforts que tous les amis de la liberté ne cessent de faire contr'elle, il me restera toujours la consolation d'avoir defendu leurs et illustre avec tout le zele dont j'etois capable. je trouve un dedommagement suffisant de la haine aristocratique qui s'est attachée a moi, dans les temoignages de bienveillance dont m'honorent tous les bons citoiens. entre je vous dois recevoir un extrait de la part de la société des amis de la constitution composée de tous les deputés patriotes de l'assemblée nationale et des plus illustres citoiens de la capitale; qui ils viennent de me nommer leur president de cette société à laquelle s'affilient les sociétés

SEE ITEM NO. 160.

161. [ROMAN DE LA ROSE.] GUILLAUME DE LORRIS AND JEAN DE MEUNG: *ROMMANT DE LA ROSE, 1538.*

LE ROMMANT DE LA ROSE, NOUVELLEMENT REVUE ET CORRIGÉE OULTRE LES PRECEDENTES IMPRESSIONS.

Printed in Gothic Letter. Title printed in red and black, 30 long lines to a full page. With 49 small woodcuts throughout the book. Small 8vo. Bound by Capé in full crimson levant morocco, gilt lines and fleuron on sides, gilt panel back, inside dentelles, g. e.

PARIS, ARNOUL ET CHARLES ANGELIERS FRÈRES, 1538.

(*See Illustration opposite.*)

£85

Bourdillon, *Roman de la Rose, S.* This was the last early edition to be issued, no other appearing till 1735.

" The most extraordinary production in verse of the thirteenth century is undoubtedly Le Roman de la Rose. It is indeed no single achievement, but two very remarkable poems, written at two different periods, by two authors whose characters and gifts were not only alien, but opposed—two poems which reflect two different conditions of society. Of its twenty-two thousand octo-syllabic lines, upwards of four thousand are the work of Guillaume de Lorris; the remainder is the work of a later writer, Jean de Meun. Its subject is an allegorised tale of love, his own or imagined, transferred to the realm of dreams. The writer would fain win the heart of his beloved, and at the same time he would instruct all amorous spirits in the art of love. He is twenty years of age, in the Maymorn of youth. He has beheld his beautiful lady, and been charmed by her fairness, her grace, her courtesy; she has received him with gentleness, but when he declares his love she grows alarmed. He gains at last the kiss which tells of her affection; but her parents intervening, throw obstacles between the lovers. Such, divested of ornament, allegory, and personification, is the theme of the poem."

" To pluck the rose in the garden of delight is to win the maiden; her fears, her virgin modesty and pride, her kindness, her pity, are the company of friends or foes by whom the rose is surrounded; and to harmonise the real and the ideal, all the incidents are placed in the setting of a dream. Wandering one spring morning by the river-banks, the dreamer finds himself outside the walls of a fair orchard, owned by Déduit (Pleasure), of which the portress is Oiseuse (Idleness); on the walls are painted figures of Hatred, Envy, Sadness, Old Age, Poverty, and other evil powers; but unterrified by these, he enters, and finds a company of dancers on the turf, among whom is Beauty, led by the god of Love. Surrounded by a thorny hedge is the rosebud on which all his desire now centres. He is wounded by the arrows of Love, does homage to the god, and learns his commandments and the evils and the gains of love. Invited by Bel-Accueil, the son of Courtoisie, to approach the rose, he is driven back by Danger and his companions, the guardians of the blossom. Reason descends from a tower and discourses against the service of Love; Ami offers his consolations; at length the lover is again admitted to the flowery precinct, finds his rosebud half unclosed, and obtains the joy of a kiss. But jealousy raises an unscalable wall around the rose; the serviceable Bel-Accueil is imprisoned, and with a long lament of the lover, the poem closes."

" Did Guillaume de Lorris ever complete his poem, or did he die while it was still but half composed? We may conjecture that it wanted little to reach some dénouement—perhaps the fulfilment of the Lover's hopes; and it is not impossible that a lost fragment actually brought the love-tale to its issue. But even if the story remained without an end, we possess in Guillaume's poem a complete mediæval Art of Love; and if the amorous metaphysics are sometimes cold, conventional, or laboured, we have gracious allegories, pieces of brilliant description, vivid personifications, and something of ingenious analysis of human passion. Nevertheless the work of this Middle-Age disciple of Ovid and of Chrétien de Troyes owes more than half its celebrity to the continuation, conceived in an entirely opposite spirit, by the successor, Jean de Meun.

" The rose is plucked by the lover in the end; but lover and rose are almost forgotten in Jean's zeal in setting forth his views of life, and in forming an encyclopaedia of the knowledge of his time. Reason discourses on the dangers of passion, commends friendship or universal philanthropy as wiser than love, warns against the instability of fortune and the deceits of riches, and sets charity high above justice; if love be commendable, it is as the device of nature for the continuation of the species. The way to win woman and to keep her loyalty is now the unhappy way of squandered largess; formerly it was not so in the golden age of equality, before private property was known, when all men held in common the goods of the earth, and robber kings were evils of the future. The god of Love and his barons, with the hypocrite monk Faux-Semblant—a bitter satirist of the mendicant orders—besiege the tower in which Bel-Accueil is imprisoned, and by force and fraud an entrance is effected. The old beldame, who watches over the captive, is corrupted by promises and gifts, and frankly exposes her own iniquities and those of her sex. War is waged against the guardians of the rose. Venus, sworn enemy of chastity, aiding the assailants. Nature, devoted to the continuance of the race, mourns over the violation of her laws by man, unburdens herself of all her scientific lore in a confession to her chaplain Génius, and sends him forth to encourage the lover's party with a bold discourse against the crime of virginity." (Dowden).

Cupido dune ſaiette bleſſe la mant.

HE dieu damours qui larc tendu
Mauot tout leiour attendu
A me pourſuyr & eſpier
Si ſarreſta ſoubz vng figuier
Et quant il eut bien apperceu
Que iauoye ſi bien eſleu
Le bouton qui plus me plaiſoit
Et qui ſi fort mon cueur aiſoit
Tantoſt vne fleche il a priſe
Et la deſſus la corde miſe.
Il lentesa iuſqua loreille
Larc qui eſtoit fort a merueille
Et tira a moy par tel guiſe
Que par loupr la fleche a miſe
Juſques au cueur p grãt ropdeur
Et lors me print vne froideur

SEE ITEM NO. 161.

162. [ROMANCE OF CHIVALRY.] *AMADIS DE GAULE, 1541-1559.*

LE PREMIER (TO DOUZIÈME) LIVRE DE AMADIS DE GAULE QUI TRAICTE DE MAINTES ADVENTURES D'ARMES & D'AMOURS, QU'EURENT PLUSIEURS CHEVALIERS & DAMES TANT DU ROYAULME DE LA GRAND BRETAIGNE, QUE D'AULTRES PAYS. TRADUICT NOUVELLEMENT D'ESPAGNOL EN FRANÇOYS, PAR LE SEIGNEUR DES ESSARS, NICOLAS DE HERBERAY.

With many woodcuts, all uncoloured, in the style of Jean Cousin. Twelve books in five volumes. Folio. Old calf, gilt lines on sides, with Arms on sides.

PARIS, D. JANOT, J. LONGIS, J. DE MARNEF, ESTIENNE GROULLEAU, 1541-1559.

(*See Illustration opposite.*)

£250

A COMPLETE SET OF THE FIRST TWELVE BOOKS OF AMADIS, THE ONLY ONES TO APPEAR IN FRENCH IN FOLIO, MANY OF THEM BEING FIRST EDITIONS. The seventh book, although in uniform binding, has narrower margins.

A complete set of all the twelve books of the French folio edition of Amadis is one of the greatest of rarities, and few only of the many great collectors who endeavoured to assemble the Romances of Chivalry have been able to boast a set like ours. Neither Firmin-Didot, nor Solar, nor Baron Pichon, nor Yimenez, succeeded, and Heredia only had the first ten books. Even the De Backer copy was imperfect, wanting a number of leaves.

In addition to the four books of Amadis proper, this set comprises Esplandian (the source of the word California), Perion, Lisuarte of Greece, Amadis of Greece, Florisel de Niquea, Rogelio of Greece, and Agesilan of Colchis.

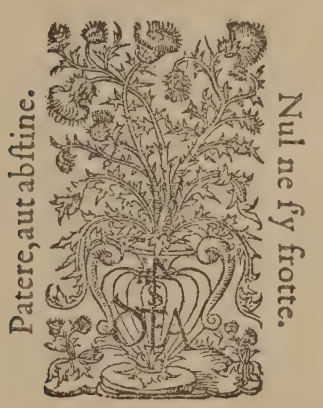
Nicolas de Herberay, Seigneur des Essarts, whose merits as a translator from the Spanish were commended by Estienne Pasquier, enriched the French language greatly with his Amadis.

"The most striking characteristic of Des Essart's style is the precision with which he chooses the right word, the word which expresses at once most forcibly and most simply the exact shade of meaning that he requires. And this virtue tends to another, namely, economy of language. There is no waste of words because every word tells. It follows from this, that it is a particularly clear style. It is also one of considerable variety, being equally successful in ordinary narrative, or in vigorous descriptions of murderous encounters, or in scenes of tender pathos. Finally it shews considerable proficiency in the art of constructing periods, and the rhythm, if seldom brilliant, is always harmonious. Thus it is a style which is admirably adapted to its purpose, that of carrying the reader through a long narrative. It interests without exciting, and stimulates without fatiguing."—(Tilley, *Literature of the French Renaissance*).

LE PREMIER LI-
ure de Amadis de Gaule, qui

TRAICTE DE MAINTES ADVENTV-
res d'Armes & d'Amours, qu'eurent pluſieurs Cheua-
liers & Dames, tant du royaulme de la grand
Bretaigne, que d'aultres pays. Traduict
nouuellement d'Eſpagnol en Fran-
çoys par le Seigneur des
Eſſars, Nicolas de
Herberay.

Acuerdo Oluido.



Auec priuilege du Roy.

1 5 4 4.

De l'Imprimerie de Denys Ianot, Imprimeur du Roy en langue Fran-
çoyſe, & Libraire Iuré de l'Vniuerſité de Paris.

SEE ITEM NO. 162.

163. [ROMANCE OF CHIVALRY.] CHRISTINE DE PISAN: *CENT HYSTOIRES DE TROYE, 1522.*

LES CENT HYSTOIRES DE TROYE. L'EPISTRE DE OTHEA DÉESSE DE PRUDENCE ENVOYÉE A L'ESPERIT CHEVALEREUX HECTOR DE TROYE, AVEC CENT HYSTOIRES.

With a hundred fine woodcuts. 4to. Brown morocco, doublure of crimson morocco, fine inside dentelles, g. e., by Thibaron-Joly. Enclosed in brown morocco case.

PARIS, PHILIPPE LE NOIR, 1522.

(See Illustration opposite.)

£350

Fairfax Murray Catalogue of Early French Books, Vol. I, pp. 88-91.

Very rare edition of this work. A fine copy from the library of Baron Lucien Double.

According to Brunet (I. 1856) this would be the second edition with a date, if the very doubtful edition of Lyons, 1519, is reckoned. The versatile authoress, Christine or Chrestienne du Castel, daughter of Thomas de Pisan, adviser to Charles V of France, was born about 1363 and died after 1431. The poem is accompanied by an Allegory and a Gloss, both in prose, to explain the text, and appears to have been intended as an educational work for the benefit of Charles Duc d'Orléans (1391-1466, distinguished poet, and father of Louis XII) when a boy. It is dedicated in 68 verses to Charles's father, the Duc Louis, second son of Charles V (assassinated in 1407), in which verses the poetess gives curious details of her life and travels.

The title bears the device of Michel Le Noir, and there are 100 woodcut illustrations of feats of chivalry, classical allusions, etc., several evidently having been formerly used in an edition of Aesop, now presumably unknown.

" Time has dealt rudely with the fame of Christine de Pisan. An Italian by birth, she yet was once considered one of the glories of France. In general, she is remarkable for her knowledge, and her ideas, and the tragedy of her life again and again infuses her writings with lyrical feeling—although she cannot escape the allegorizing fashion of her age. Christine was born in Venice (1364) and not, as her name might suggest, in Piza or Pezzano. Her father, Thomas de Pezano, a scholar of Bologna, took his family to France, whither he had been called as physician and astrologer to Charles V. While Charles lived, the family fortunes of the Pezanos flourished. Christine received an excellent education and was married young and advantageously to a Picard gentleman, Estienne de Castel. But fortune plays strange tricks, and after a few years of happiness Christine lost not only her husband and her father, but, through litigation and debt, much of her property. With a fortitude unusual in her youth and sex, she braved the insolence of law courts and the injustice of the world, and rescued what little she could from the family disaster. Her real help, and incidentally her consolation, was her writing. After the battle of Agincourt she retired more and more from the world, and finally took religious orders. She died in 1429, shortly after celebrating in song Joan of Arc, whose triumph she had lived to see.

Thus Christine's traits are a firm grasp of moral values, a quick and broad sympathy, and a learning quite out of the ordinary. In her day Christine was an enlightening force which slowly but emphatically cleared the way for the Renaissance." (Nitze & Dargan, *History of French Literature.*)

" Another French writer, whose fame in England Caxton rather extended than inaugurated, was Christine de Pisan, wife of Etienne Castel (1363-1430?). She may almost be regarded as the earliest of professional authors amongst women, and is certainly worthy to rank with literary heroines of a later age. Prose and poetry came with equal fluency from her pen, and her voluble expositions of mediaeval ethics and ideals gave her a repute which her contemporary Joan of Arc alone excelled among the women of her time. A lyric in praise of the Maid of Orleans was one of the latest of Christine's songs. Christine had declined the invitation of Henry IV of England to visit his Court, but her only son, Jean Castel, learned knightly exercises from an English master. In the household of the Earl of Salisbury Jean Castel was serving when Caxton was a young man. The teaching which Christine devised for her son in her versified *Moral Proverbs* was turned into English by Earl Rivers, brother of Edward IV's Queen Elizabeth, and was circulated by Caxton in print. To Christine is ascribed, moreover, the original French of the chivalric handbook, *Fayts of Arms and Chivalry,* which also came into English from Caxton's press, and enjoyed a wide popularity in social circles during the early years of Sir Thomas More. The cult of old French chivalry was endowed with a new lease of life by Caxton's typographic energy, and Christine de Pisan enjoyed in England the honours of its chief priestess." (Sidney Lee, *The French Renaissance in England.*)

Les cent hystoires de troye

¶ Lepistre de Othea deesse de prudence enuoyee a lesperit cheualereux hector de troye / auec cent hystoires. Nouuellemẽt imprimee a paris p Philippe le noir libriare demourant a la rue sainct Jacques a lenseigne dela Rose blanche couronnee.

SEE ITEM NO. 163.

164. [ROMANCE OF CHIVALRY.] DOM FLORES DE GRECE: *CRONIQUE*, 1552.

LE PREMIER LIVRE DE LA CRONIQUE DU TRESVAILLANT & REDOUTÉ DOM FLORES DE GRÈCE SURNOMMÉ LE CHEVALIER DES CIGNES, SECOND FILZ D'ESPLANDIAN, EMPEREUR DE CONSTANTINOPLE. HISTOIRE NON ENCORE OUYE, MAIS BELLE ENTRE LES PLUS RECOMMANDÉES. MISE EN FRANÇOYS, PAR LE SEIGNEUR DES ESSARS, NICOLAS DE HERBERAY, COMMISSAIRE ORDINAIRE EN L'ARTILLERIE.

With numerous fine woodcuts in the style of Jean Cousin, fine woodcut initial letters and publisher's device on title-page. Small folio. Original binding of calf, with fleurons, blind-stamped and gilt at outer edges.

PARIS, ESTIENNE GROULLEAU, POUR JEAN LONGIS, 1552.

(*See Illustration opposite.*)

£105

Don Flores de Grecia is one of the Spanish Romances of Chivalry which was translated into French in view of the enormous popularity of the Spanish Amadis.

Comme le Cheualier des Cignes

penſant prendre la voye de la grand' Bretaigne, entra en celle qui conduiſoit au royaume de Macedone, & des auentures qui luy auindrent.

Chapitre XXXII.

APres doncques que le Cheualier des Cignes ſe fut party de la ducheſſe de Sueſſe, n'eſtant encores quaſi le poinct du iour, cuyda prendre le droit chemin qui conduiſoit en la grand' Bretaigne, mais entra en celuy de Macedone, le long duquel il chemina iuſques au ſoir ſans trouuer auenture qui à conter face. Et le lendemain logea en la maiſon d'vn foreſtier, ou il ſceut qu'il auoit failly d'adreſſe, & que celle ou il eſtoit tombé marchoit au royaume de Macedone. Et ainſi tombans de propos en propos, commença ce gentilhomme à luy reciter tant de bontez & hauteurs de ſon Roy, qu'il print grande enuie à celuy qui l'eſcoutoit de paſſer outre, & l'aller ſeruir quelque temps, dont il auint, que le iour enſuyuant, apres auoir prins congé de ſon hoſte, & ſceu la voye qu'il deuoit tenir pour aller trouuer ce Prince, dont il luy auoit fait feſte tout le ſoir, ſi s'achemina paſſans quelques iournées, ſans quaſi rencontrer qui luy donnaſt ny faueur ny deſtourbier, iuſques à ce qu'il arriua ioignãt le mont Arros, qu'il trouua ſi hault & eſmerueillable que veritablement ce luy fut choſe nouuelle, mais il n'eut de gueres marché plus outre qu'il ouyt

SEE ITEM NO. 164.

165. [ROMANCE OF CHIVALRY]: *ESPLANDIAN, 1588.*

EL RAMO QUE DE LOS QUATRO LIBROS DE AMADIS DE GAULA SALE, LLAMADO LAS SERGAS DEL MUY ESFORÇADO CAVALLERO ESPLANDIAN, HIJO DEL EXCELENTE REY AMADIS DE GAULA.

Title in red and black, with woodcut illuſtration of Esplandian in armour and mounted on horseback. Roman Letter, double columns. Small folio. Mottled calf, gilt panelled back.

ALCALA DE HENARES, JUAN GRACIAN, 1588.

(*See Illuſtration opposite.*)

£85

Not in Salva. Catalina (*Complutense*), No. 638. Palau's *Manual,* Vol. I, p. 63.

The excessively rare fifth book of the Amadis de Gaul cycle.

California owes its name to a book published in Spain in 1510, "*Las Sergas de Esplandian.*" By California was implied insularity coupled with riches.

"Know that on the right hand of the Indies there is an island called California, very close to the side of the Terreſtrial Paradise; and it was peopled by black women, without any man among them, for they lived in the fashion of Amazons. They were of ſtrong and hardy bodies, of ardent courage and great force. Their island was the ſtrongeſt in all the world, with its ſteep cliffs and rocky shores. Their arms were of gold, and so was the harness of the white beaſts they tamed to ride; for in the whole island there was no metal but gold."

With the *Sergas de Esplandian*, Cortes and his followers (the discoverers of Lower California, 1533-1535) had ample opportunity to be acquainted. The firſt time (so far as known) that the name of California was applied to any actual body of land, was in 1539, in the diary of Francisco Preciado.

EL RAMO

QVE DE LOS QVA TRO LIBROS DE AMADIS DE GAVLA SALE.

LLAMADO LAS SERGAS DEL MVY Esforçado Cauallero, Esplandian hijo del excelente Rey Amadis Gaula.

AORA NVEVAMENTE ENMENDADAS en esta impresion, de muchos errores que en las impresiones passadas auia.

CON LICENCIA.

Impresso en Alcala de Henares, por los herederos de Iuan Gracià que sea en gloria, Año M. D. LXXXVIII.

A costa de Iuan de Sarria mercader de libros.

SEE ITEM NO. 165.

A CELEBRATED COPY FROM THE LIBRARIES OF CH. GIRAUD, FELIX SOLAR, P. DESQ, BARON ACHILLE SEILLIERE, VILLARD AND HECTOR DE BACKER

166. [ROMANCE OF CHIVALRY]: *LANCELOT DU LAC, 1533.*

LE PREMIER (SECOND ET TIERS) VOLUME DE LANCELOT DU LAC NOUELLEMENT IMPRIME A PARIS. MIL CINQ CENS XXXIII.

Gothic Letter, double columns, 52 long lines to a full page. Woodcut initials, titles within woodcut borders, with the device of Jean Petit. (His mark is found on the verso of the last leaf of the first part.) 3 vols. in 1, folio. Bound by Duru in full blue levant morocco, inside dentelles, g. e.

PARIS, JEHAN PETIT, 1533.

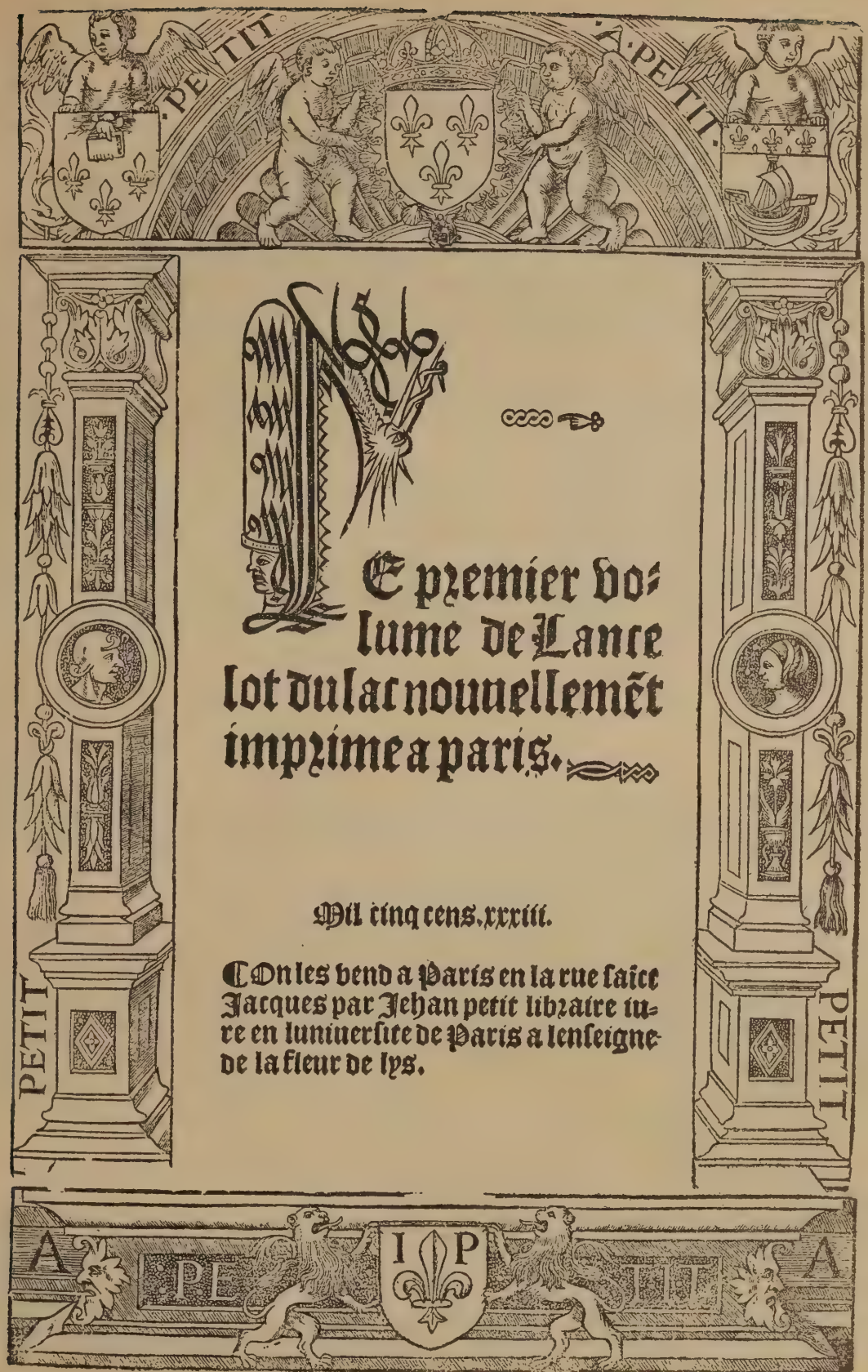
(*See Illustration opposite.*)

£185

Fairfax Murray Catalogue of Early French Books, Vol. I, p. 371.

According to the best traditions, the book in which are described the adventures of Lancelot du Lac and of other Knights of the *Round Table* was originally written in Latin by Walter Map (Canon of St. Paul's, Lincoln and Hereford, etc.), towards the end of the twelfth century, and, at the same period, translated into French by Robert de Borron.

" The true Arthurian romances never left their stately and sumptuous folios for the less expensive format of a quarto or an octavo. Thus they were bought only by great lords and ladies or by rich *bourgeois*. Those which had the greatest vogue were *Lancelot, Merlin, and Tristan*. Lancelot was printed six times and the other two five each. Lancelot fully deserved its pre-eminence, it is one of the literary masterpieces of the Middle Ages; whether, as its latest interpreter, M. Ferdinand Lot, believes, it is in all its four parts the work of a single individual, must be left to experts to determine." (Tilley, *Studies in the French Renaissance.*)



Le premier vo-
lume de Lance
lot du lac nouuellemẽt
imprime a paris.

Mil cinq cens.xxxiii.

On les vend a Paris en la rue saict
Jacques par Jehan petit libraire iu-
re en luniuersite de Paris a lenseigne
de la fleur de lys.

SEE ITEM NO. 166.

167. [ROMANCE OF CHIVALRY]: *OGIER LE DANOIS, 1515.*

S'ENSUYT OGIER LE DANNOIS, DUC DE DANNEMARCHE: QUI FUT L'UNG DES DOUZE PERS DE FRANCE. LEQUEL AVEC LE SECOURS ET AYDE DU ROY CHARLEMAIGNE CHASSA LES PAYENS HORS DE ROMME ET REMIST LE PAPE EN SON SIEGE, ET FUT LONG TEMPS EN FAERIE PUIS REVINT, COMME VOUS POURRES LIRE CY-APRÈS EN CE PRESENT LIVRE.

Gothic Letter, double columns, title printed in red and black. With large woodcuts on recto and verso of title-page, 39 other woodcuts, chiefly representing battle scenes both naval and military, tournaments, etc. First Quarto Edition. Small 4to. Bound by Trautz-Bauzonnet in full crimson levant morocco, gilt sprays of leaves on sides, inside dentelles, g. e.

PARIS, PAR LA VEUVE FEU TREPPEREL ET JEHAN JEHANNOT (ABOUT 1515).

(*See Illustrations opposite.*)

£185

From the libraries of the Comte de Toulouse, King Louis Phillipe of France, Count Raoul de Lignerolles and Hector de Backer.

Only two other copies are known, formerly in the Tufton and Didot collections.

Fairfax Murray Catalogue of Early French Books, Vol. I, p. 582.

"Le roman d'Ogier le Danois, dont le fond est historique a d'abord été écrit en latin sous le titre de *Conversio Othgerii militis et Benedicti ejusdem socii* (Mss. de St. Germain-des-Prés, No. 1607) ensuite mis deux fois en vers français dans le courant du XIIe et du XIIIe siècle. La première de ces versions ou imitations est de Raymbert de Paris: la seconde, intitulée *Les Enfances d'Ogier,* a pour auteur le roi Adams ou Adenez. C'est d'après cette dernière, composée d'environ 8,000 vers, qu'a été fait le roman en prose. . . ." Brunet IV, 171; see also G. Brunet, *La France Littéraire,* p. 150."

Enſuyt Ogier Le Dannois Duc de Dãnemarche: qui

fut lũg des douze pers de Frãce. Leql auec le ſecours & ayde du Roy charlemaigne/ chaſſa les payens hors de Rõme Et remiſt le pape en ſõ ſiege Et fut lõg tẽps en faerie puis reuint Comme vo⁹ pourres lire cy aps en ce plent liure xxxiij

Comment les deux champions commencerent la bataille et q̃l bon droict que le cheualier lombard euſt ſi fut il deſconfit et mis a mort par le bon champion benoiſt.

Ainſi qz curẽt faitz ſermẽs dũg coſte & dault re cõmẽcerẽt a brocher cheuaulx des eſperõs ſi cou cherent leurs lances/et toutes deux aſſenerent ſur les harnois tãt q̃ les lances volerent en pieces & les eſcus ſe fendirent Adz ilz paſſerent tout oultre & miſrẽt les mais aux eſpees tellement que le cheualier lombart y exploita treſ Vaillãment/car de ſi grans coups donna ſus le Vaillant benoiſt qui luy detailla ſon haubert tellemẽt que il luy entama la chair tãt que la terre fut arouſee de ſon ſang/tãt que ledit cheualier lombard luy eſcrya a haulte voix. Au iourdhuy verra le roy deſier la trahiſon tout clerement. Adonc diſt benoiſt. Ore nes tu pas la ou tu cuydes. Si luy ramena vng moult grant coup de taille ſur ſon heaulme/& luy auallа le cercle de ſon heaulme/& ſe le coup euſt bien prins/il luy euſt fendue la teſte iuſques auy dentz/& le cheualier lombard retourne deſſus tãt treſ Vaillãment ſe porta/ tellemẽt que on diſoit que la victoire ſeroit ſienne

SEE ITEM NO. 167.

168. [ROMANCE OF CHIVALRY]: *PALMERIN OF OLIVA, 1553.*

L'HISTOIRE DE PALMERIN D'OLIVE, FILZ DU ROY FLORENDOS DE MACEDONE, ET DE LA BELLE GRIANE, FILLE DE REMICIUS EMPEREUR DE CONSTANTINOPLE: DISCOURS PLAISANT & DE SINGULIERE RECREATION, TRADUIT JADIS PAR UN AUTEUR INCERTAIN DE CASTILLAN EN FRANÇOYS, MIS EN LUMIERE & EN SON ENTIER, SELON NOSTRE VULGAIRE, PAR IAN MAUGIN, DIT LE PETIT ANGEUIN. REVEU & EMENDÉ PAR LE MESME AUTEUR.

With numerous woodcuts. Small folio. Old French calf.

PARIS, ESTIENNE GROULLEAU, POUR JEAN LONGIS, 1553.

(*See Illustration opposite.*)

£85

The French *Amadis,* as translated by Nicholas de Herberay, Seigneur des Essarts, "clothed" as Tilley says "with gay garments," became excessively popular in its new home. "Never," says Pasquier, "was a book received with such favour as this one for the space of twenty years."

Its popularity brought other Spanish Romances into favour. This French translation of Palmerin de Oliva, was the progenitor of numerous descendants which almost rivalled the *Amadises* in popularity.

L'HISTOIRE DE Palmerin d'Oliue, filz du roy FLORENDOS DE MACEDONE, ET DE LA BELLE GRIANE, FILLE DE REMICIVS EMPEREVR DE Conſtantinople : diſcours plaiſant & de ſinguliere recreation, traduit iadis par vn Auteur incertain de Caſtillan en Françoys, mis en lumiere & en ſon entier, ſelon noſtre vulgaire, par Ian Maugin, dit le petit Angeuin.

Reueu & emendé par le meſme Auteur.

Probé & Tacité.

Auec priuilege du Roy.

A' PARIS.

Pour Iean Longis, Libraire tenant ſa boutique au Palays, en la galerie par ou lon va à la Chancellerie.

1553.

SEE ITEM NO. 168.

THE ONLY PERFECT COPY KNOWN OF ONE OF THE RAREST SPANISH ROMANCES OF CHIVALRY

169. [ROMANCE OF CHIVALRY]: *DON POLINDO, 1526.*

DON POLINDO. HISTORIA DEL INVENCIBLE CAVALLERO DON POLINDO HIJO DEL REY PACIANO REY DE NUMIDIA: Y DE LAS MARAVILLOSAS FAZAÑAS Y ESTRAÑAS AVENTURAS QUE ANDANDO POR EL MUNDO ACABO: POR AMORES DE LA PRINCESA BELISIA FIJA DEL REY NAUPILIO REY DE MACEDONIA.

Title in red and black, with three woodcuts; gothic letter, double columns, forty-four lines to a full page. Small folio, full crimson morocco, gilt panel border of interlaced scrolls, with fleurons in corners; gilt panelled back, g.e., doublures of blue crushed morocco, with gilt dentelles and fleurons; bound by Motte.

TOLEDO, 1526.

(*See Illustration opposite*).

£350

Not in Salva. Heredia, No. 2491. Perez Pastor, *La Imprenta en Toledo,* No. 132. Palau's *Manual,* Vol. VI, p. 134.

An excessively rare and valuable romance of chivalry, of which this is the only perfect copy known. Perez Pastor knew of only one copy, which lacked the title-page; and Heredia states that his copy, also lacking the title, was one of the only two copies known to bibliographers, adding that, in consequence of the missing title, " nobody has as yet given a complete description of this volume." In view of this fact, a full description is given herewith. The title-page, which is framed in a rough double-line woodcut border, is printed in red and black, gothic letter. The headline is as follows: *Primer libro de don Polindo.* Beneath this are two woodcuts, representing (1) two knights in armour at the tournament in the act of tilting their lances, and (2) the gallant Don Polindo setting out upon his adventures with another knight, waving his sword in farewell to the Princess Belisia, for whom he braved his trials, and whose head appears at a window in the corner of the picture. The third woodcut of this group is placed under the two above-mentioned, with the words *" El espantable Jayan darbundeo "* on the left, and *" El principe don polindo "* on the right. The cut represents a scene outside a feudal castle, with several tents, a troop of horsemen in full armour drawn up in front of a group of men on foot, with shields and lances. Beneath this woodcut is the following sub-title: " Historia del invencible cavallero don Polindo hijo del rey *Paciano* rey de *Numidia*: y de las maravillosas fazañas y estrañas aventuras que andando por el mundo acabo: por amores de la princesa *Belisia* fija del rey *Naupilio* Rey de Macedonia. La qual historia al redemptor del mundo encomiendo."

On the verso of the title is the *Prohemio,* beginning *" Muchas vias y naturales razones nos compellen / sapiente lector a desechar de nosotros la occiosidad."* The text consists of 158 leaves; double columns: with colophon on last column of text: *" Fue impressa la presente historia en la muy noble y imperial cibdad de Toledo a diez de Abril de mill y quinientos y veynte y seys años ";* and four leaves of table.

The anonymous author, who describes this volume as the " first book," had promised a second part, which, however, never saw the light. This quaint romance describes the adventures of Prince Polindo, son of the King of Numidia, who encountered perils in Greece and Turkey, and came to grips with the formidable Darbundeo, for love of his lady, the Princess Belisia, daughter of the King of Macedonia.

¶ Primer libro de don Polindo.

El espãta
ble Japan
darbũdeo

El princi
pedõ po
lindo.

Hístoría del ínuencible cauallero dõ Po
lindo hijo del rey Paciano rey de Numidia: ⁊ delas ma
rauillosas fazañas y estrañas auenturas que andã
do por el mundo acabo: por amores dela prín
cesa Belisia fija del rey Maupilio Rey de
Macedonia. La qual hístoria al re
dempror del mũdo encomiẽdo.

SEE ITEM NO. 169.

ONE OF THE RAREST SPANISH ROMANCES OF CHIVALRY

170. [ROMANCE OF CHIVALRY]: *PRIMALEON, 1534.*

LOS TRES LIBROS DEL MUY ESFORCADO CAVALLERO PRIMALEON ET POLENDOS SU HERMANO, HIJOS DEL EMPERADOR PALMERIN DE OLIVA.

Three title-pages in red and black, Gothic Letter; each with a woodcut above title, and smaller woodcuts in the text, which is in Roman letter, long lines. Folio, full brown calf gilt, g. e.

VENICE, JUAN ANTONIO DE NICOLINI DE SABIO, 1534.

(*See Illustration opposite*).

£350

Palau's *Manual,* Vol. VI, p. 160.

This fine and much sought after edition is mentioned by Salva in his notes to *Palmerin de Oliva* (No. 1651), but he did not possess a copy. The woodcut on the first title-page represents Primaleon with Polendos and Duardos, facing the giant Gataru in the battlefield; while those on the second and third title-pages are the same design, representing a mounted knight, squire and page. The smaller woodcuts are quaint illustrations of the scenes in the story.

This is the second of another series of romances of chivalry, similar to the cycle of Amadis de Gaul, and relates to the exploits of Palmerin de Oliva. This cycle is known as the *Palmerines,* and is rich in episode, many of the adventures having occurred to the first hero amongst the palms and olive groves of Constantinople, from which he derives his name.

Primaleon relates the more complicated history of Palmerin de Oliva's sons, Primaleon and Polendos, with "Don Duardos," Prince Edward of England, whose name was given to a dramatized version of this romance, by Gil Vicente. The author of these two romances is unknown: some have attributed the work to a lady of Ciudad Rodrigo; others have cited Francisco Vasquez as the author. These romances were followed by *Palmerin en Inglaterra,* which is indebted to Cervantes for the perpetuation of its fame, being one of the works which Quixote was enjoined to preserve in his library. The three romances had a great European vogue in the sixteenth century.

Primaleon.

Los tres libros del muy esforcado cauallero Prima leon et Polendos su herma- no hijos del Emperador palmerin de Oliua.

SEE ITEM NO. 170.

171. RONSARD (PIERRE DE): *OEUVRES, 1584.*

OEUVRES DE P. DE RONSARD GENTILHOMME VANDOMOIS. REVEUES, CORRIGÉES & AUGMENTÉES PAR L'AUTHEUR.

Folio. Old calf, fleurons on back, medallions on sides.

PARIS, GABRIEL BUON, AU CLOS BRUNEAU, A L'ENSEIGNE S. CLAUDE, 1584.

(*See Illustration opposite*).

£150

The sixth collected edition of the works of Ronsard, the first folio, and the last of any kind to be issued under the supervision of the poet, who died in the following year. This edition was a worthy climax to his career, for it is a model of completeness and of typographical beauty.

See Seymour de Ricci, *Catalogue d'une Collection Unique des éditions originales de Ronsard,* No. 54.

LES

OEVVRES DE

P. DE RONSARD

GENTILHOMME

VANDOMOIS.

Reueues, corrigees & augmentees
par l'Autheur.

Voyez le contenu d'icelles au ſecond fueillet ſuyuant.

A PARIS,
Chez Gabriel Buon, au clos Bruneau,
à l'enſeigne S. Claude.

1584.

AVEC PRIVILEGE DV ROY.

SEE ITEM NO. 171.

172. RONSARD COLLECTION, 1547-1630.

A UNIQUE COLLECTION OF EARLY EDITIONS OF RONSARD CONTAINING IN ALL 95 DIFFERENT ITEMS, BEING FOUNDED ON THE FAMOUS PROSPER BLANCHEMAIN COLLECTION.

1547-1630.

(*See Illustration opposite.*)

£10,000

According to Seymour de Ricci, who has published a descriptive volume of this collection entitled "*Catalogue of a unique collection of early editions of Ronsard,* London, Maggs, 1927," the Bibliothèque Nationale owns some seventy different Ronsards printed before 1630. Our collection contains no less than seventy-six early Ronsards, not to mention four or five duplicates, and a dozen contemporary tracts relating to the poet. It is thus numerically stronger than that of the Bibliothèque Nationale. If we consider Ronsard's first productions prior to 1554, we find nine in the Maggs Collection, against four only in the Bibliothèque Nationale.

The next collection as regards size, is the British Museum Library, with some twenty-five items.

No other library, public or private, contains even twenty early Ronsards.

It may also be noted that of the fifteen collected editions of Ronsard printed in the sixteenth and seventeenth centuries, every single one is represented in the Maggs Collection, a distinction which may be claimed by no other library in the world, not even by the Bibliothèque Nationale.

Blanchemain had the good fortune to add to his Ronsardiana one of the two or three Ronsard letters still in private hands, and one of the four existing volumes with Ronsard's signature and annotations. Both are now in our possession and are among the gems of this collection.

CATALOGUE
OF A UNIQUE COLLECTION
OF
EARLY EDITIONS
OF
RONSARD

BY
SEYMOUR DE RICCI

LONDON
MAGGS BROS.
MCMXXVII

SEE ITEM NO. 172.

173. SAINT-SIMON (DUC DE). *MEMOIRES. Circa 1775.*

EXTRAIT DES MÉMOIRES DE M.L.D.D.S.S. (MONSIEUR LE DUC DE SAINT-SIMON) TEL QU'IL A ÉTÉ RÉDIGÉ PAR M. L'A.D.V. (MONSIEUR L'ABBÉ DE VOISENON).

4 vols. Large 8vo. Eighteenth century French green morocco, three-line gilt fillet on sides, gilt back, g.e. (probably by Derôme); with the arms of Marie-Anne Hardy du Plessis, Marquise de Sartine, wife of the famous lieutenant-general of police.

(PARIS), CIRCA 1775.

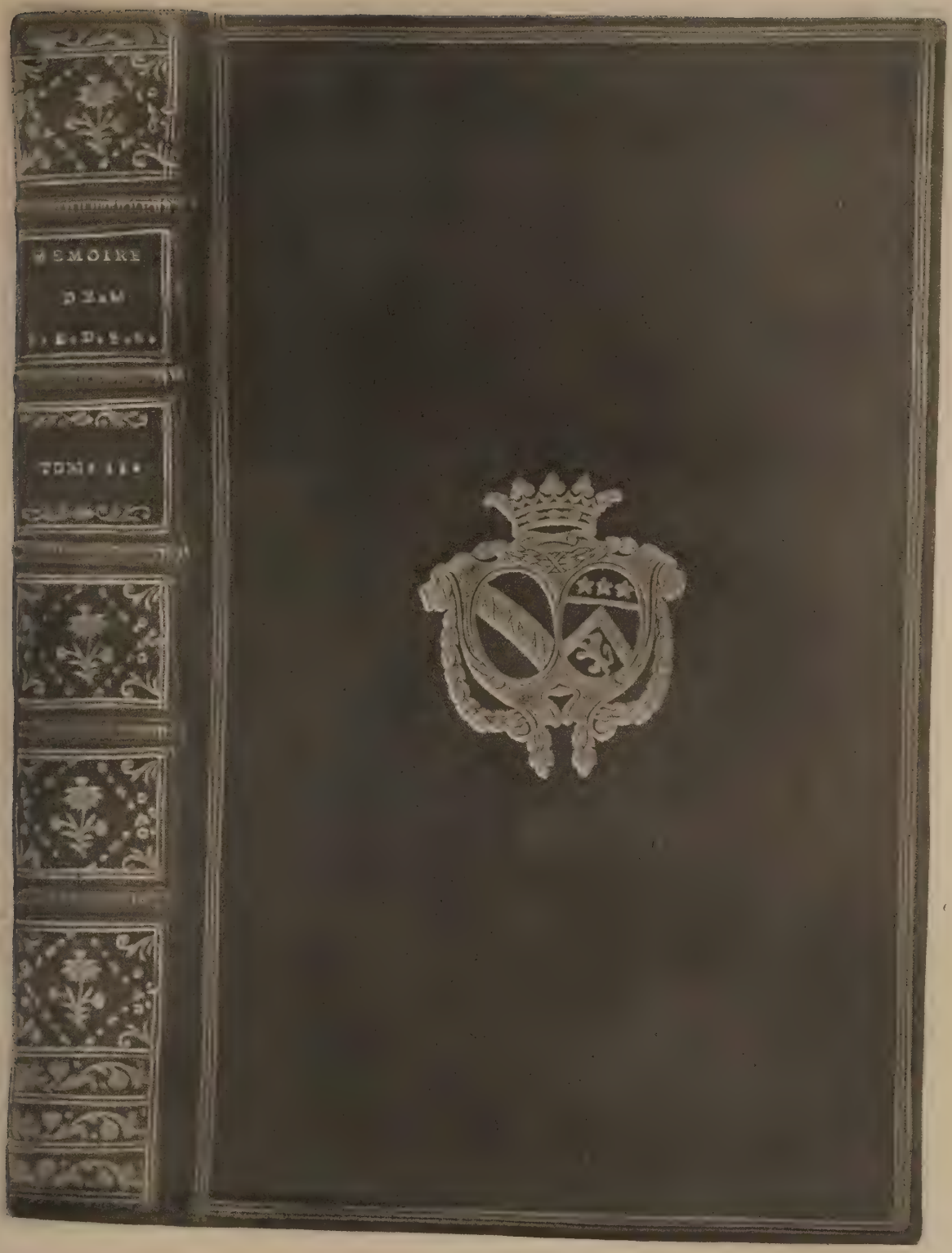
(See Illustration opposite.)

£210

On the death of Saint-Simon in 1775 his manuscripts came into the possession of the government and went into the French Foreign Office archives. The Duc de Choiseul, shortly before his fall in 1770, allowed the Abbé Voisenon to copy selected portions of the original manuscript. Voisenon died in 1775, and it was not until 1788 that the copy was found amongst his manuscripts; the first, very incomplete, edition of Saint-Simon's Memoirs based on the partial copy, was published in that year. The Memoirs were not printed in full until the nineteenth century.

It would appear that some time between 1770 and 1775 Voisenon allowed a copy of his copy to be made for Sartine, the lieutenant-general of police, and that the latter had it bound by Derôme for his wife, either as a present to her or because he thought it more prudent not to have this document in his own personal library. At all events the manuscript is of the greatest interest as being earlier than any printed edition of Saint-Simon.

From the libraries of Ruble, René de Béarn and Georges-Emmanuel Lang.



SEE ITEM NO. 173.

Schildtberger.

Ein wunderbarliche vnnd kurtzweilige History/Wie Schildtberger/einer auß der Stadt München in Beyern/von den Türcken gefangen/in die Heydenschafft gefüret/vnd wider heimkommen ist/sehr lüstig zu lesen.

SEE ITEM NO. 174.

174. SCHILDTBERGER (HANS): *HISTORY, 1554.*

EIN WUNDERBARLICHE UNND KURTZWEILIGE HISTORY, WIE SCHILDTBERGER EINER AUSS DER STADT MÜNCHEN IN BEYERN VON DEN TÜRCKEN GEFANGEN, IN DIE HEYDENSCHAFFT GEFÜRET UND WIDER HEIMKOMMEN IST, SEHR LÜSTIG ZU LESEN.

Title printed in red and black, with a woodcut showing the author being led away as a slave by Turks. With 37 very remarkable woodcuts. Small 4to. Full levant morocco, inside dentelles, g.e., by Capé.

FRANKFORT, WEYGANDT HAN, (CIRCA 1554).

(*See Illustration opposite.*)

£85

MAGNIFICENT COPY OF THIS FAMOUS BOOK OF TRAVELS. Hans Schildtberger of Munich accompanied the Emperor Sigismond into Hungary to fight against the Turks. In 1396 he was captured by the forces under the Turkish Sultan Bajazet, and sent as a slave into Asia, passing into the possession of Timur or Tamerlane, and various khans and emirs, and travelled throughout Persia, Khorassan, and the most distant parts of Mongolia for a period of twenty-two years, when he escaped and returned home in 1421.

Schildtberger's travels offer a very curious comparison to Marco Polo's, and form a useful supplement to those of Rubruquis, Jean de Carpin, and others, who, like him, have related the strange manners and customs of the East, and especially of the Tartar tribes, scattered about from the confines of Cilicia to the borders of China.

The beautiful woodcuts, uncommonly well designed, are in the style of Jörg Breu of Augsburg, but are not mentioned either by Muther or by Campbell Dodgson. They illustrate the strange adventures that befell Schildtberger in the most dramatic manner, showing scenes of shipwreck and torture, executions, Turks riding on camels, natives of India gathering pepper, strange monstrous animals, etc.

Schildtberger's tales of adventures, though by no means strictly truthful and full of fabulous reports, contain a great deal of interesting and reliable matter on the manners and customs of the Turks and Saracens at this early period.

On the last page the Paternoster is printed in the Armenian and Tartar languages.

175. SCHILLER (FRIEDRICH VON): *AUTOGRAPH LETTER, 1788.*

AUTOGRAPH LETTER SIGNED TO PROFESSOR HUFELAND.

4 pp., 8vo.

WEIMAR, 21ST FEBRUARY, 1788.

(*See Illustration opposite.*)

£75

A splendid letter of extraordinary literary and personal interest. It was written after the publication of Schiller's "*History of the Netherlands*" and just before his appointment as Professor of History at Jena University.

(Trans.):—"Many thanks, my dearest friend, for your fine and discriminating criticism of my History of the Netherlands, for your kindness in fulfilling my wish and for the subtlety with which you knew how to conceal what a great part your friendship has had in it.

"That you have taken the trouble to spread a favourable light on the good sides of this book is all the more valuable to me in this moment when it has pleased Heaven to throw me into this new career, for which a certain measure of confidence in me will be of great use.

"I should have liked to have written you long ago how much the pleasure in my new appointment is enhanced by the prospect of living in closer contact with you; but I have been uncertain about this matter up till now and did not want to write too soon. Now it seems to be as good as definite, and from Easter I shall be one of you. Reinhold will have to leave off his abstract way of living and will have to bring sacrifices to the joy of life. I am told that he has seriously endangered his health by his confounded intensity. Really, he must discontinue this; for who will thank us for it, if we study until we are fit for the hospital?

"Please assure the Reinholds and Schätzers of my friendship and love. I am looking forward to living amongst you dear people and I expect much that is beautiful from our living together in future.

"To return to the review. I know your strict principles on historical truth and accuracy and must therefore admire all the more the rare sense of fairness which, in criticizing my book, made you choose a point of view from which it could best hold its own against these strict demands. Few men would have been able and still fewer would have been willing to do this!

"The only mistake you point out is the fault of the copyist. Various other points on which you touch I shall be glad to discuss with you when we meet."

The well-known philosopher Christian L. Reinhold, mentioned in the above letter, was a prolific writer on philosophical subjects and the son-in-law of Wieland.

(An Hufeland)

Weimar d. 28 Febr. 88

Haben Sie Dank liebster Freund für Ihre Sorgen und treue Theilnehmung meiner Kinder, für Ihre Sorge mir diesen Wunsch zu erfüllen, und für die Heimlichkeit, mit der Sie diese große Aufgabe, den Ihre Freundschaft daran hatte, zu verbergen gewußt haben. Daß Sie sich die Mühe genommen haben, ein gründliches Urtheil über die gute Seite dieses Werks zu verbreiten ist mir groß ein um so verdienstlicheres Opfer, weil es dem Einmal gefaßten Vorsatz, mich in diese Carriere zu wagen, und mir eine günstige Aufnahme vom Publicum sehr gut zu statten kommen wird. Daß ich Ihnen nur wenig

Der Himmel weiß, wie mir die Zeit in die Feder gekommen ist. Das einzige entwurf statt Einkaufwerk das Sie Theaterp. 419 rügten, ist ein Fehler des Abschreibers. Aber verschiedene andere Stücke, die Sie berührten, drängen mich einmal mündlich mit Ihnen zu sprechen.

Ich hoffe, Ihnen in den ersten Tagen des März einen Besuch zu machen, und einige Arrangements vorläufig zu treffen. Haben Sie noch viele liebste Freund und erinnern Sie sich mit Liebe Ihres

Schiller

P.S.

Wissen Sie etwa ein erledigtes Logis von einigen Zimmern in einem guten Hause — so lassen Sie mich Nachricht davon haben. Man soll Muße haben, sich anzubauen, und wir ist gerade wieder, wie in Zeiten damaß ungewiß. Bei Dieconus Schorch soll es gut sein, aber zu theuer.

SEE ITEM NO. 175.

176. [SCHOOL GRAMMAR.] ROBERT WHITINGTON: *GRAMMAR, 1527.*

VULGARIA ROBERTI WHITINTONI LICHFELDIENSIS LAUREATI, & DE INSTITUTIONE GRAMATICULORUM OPUSCULUM, LIBELLO SUO DE CONCINNITATE GRAMATICES ACCOMMODÁTUM & IN QUATTUOR PARTES DIGESTUM.

Gothic Letter, title within woodcut border, and Wynkyn's full-page Caxton device on reverse of last leaf. Small 4to., stamped calf, g. e.

LONDON: WYNKYN DE WORDE, 1527.

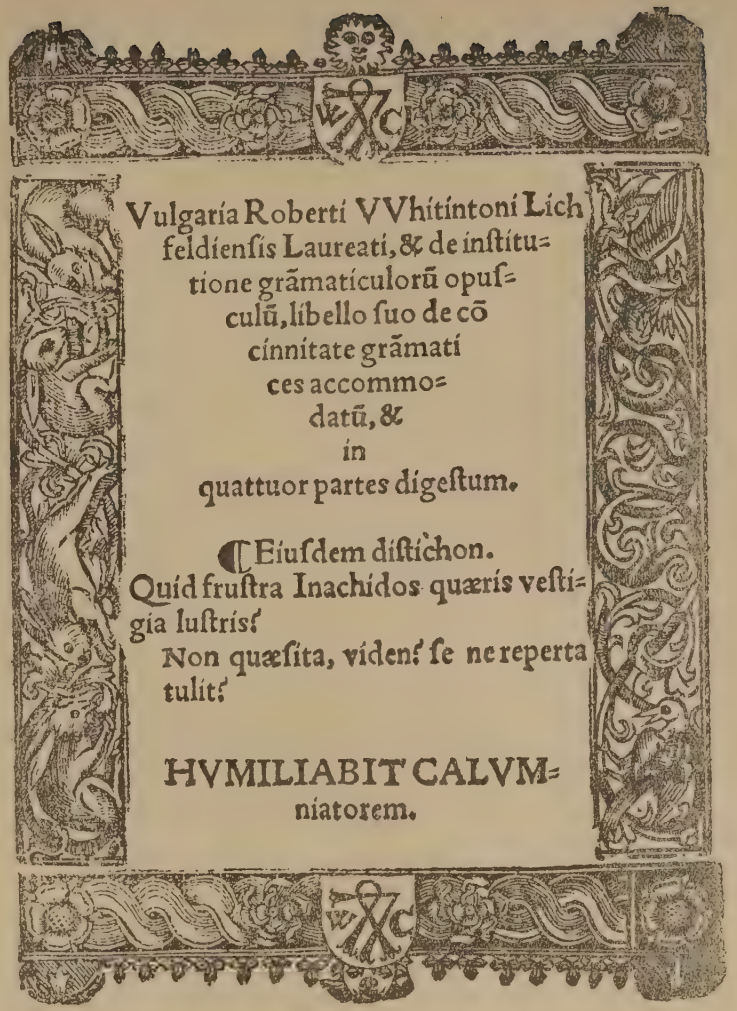
(*See Illustration opposite.*)

£85

Robert Whitington, the famous School Master and grammarian, flourished about 1520. In 1513 Oxford University granted him laureation for grammar. His grammatical treatises are of great value for illustrating the language and manners of the time.

The present treatise is in English with the Latin equivalents below, and consists chiefly of proverbs and wise sayings, such as—

> "It is very expedyent for us scholars to be instructe with good manners: for it is comynly sayd it is better a chylde unborne than untaught."
>
> "Be of good chere man, for I sawe ryght now a rodde made of wythye for the, garnysshed with knottes it woulde do a boye good to loke upon it."
>
> "Take thy medycyne (though it be somwhat bytter) with a good wyll, it wyll werke to thy ease at length."
>
> "Thou arte a sure spere at nede: that levest a man styckynge in the breres."



Vulgaria Roberti VVhitintoni Lich
feldiensis Laureati, & de institu-
tione grãmaticulorũ opus-
culũ, libello suo de cõ
cinnitate grãmati
ces accommo-
datũ, &
in
quattuor partes digestum.

¶ Eiusdem distichon.

Quid frustra Inachidos quæris vestigia lustris?
Non quæsita, viden? se ne reperta tulit?

HVMILIABIT CALVM-
niatorem.

SEE ITEM NO. 176.

177. [SHAKESPEARE.] HERBERT LAWRENCE: *LIFE OF COMMON SENSE*, 1769.

THE LIFE AND ADVENTURES OF COMMON SENSE: AN HISTORICAL ALLEGORY.

First Edition. 2 vols., 12mo, original calf.

(LONDON): PRINTED FOR MONTAGU LAWRENCE. 1769.

(*See Illustrations opposite.*)

£120

A work of the highest importance to students of the Shakespeare-Bacon controversy. Until a few years back it was entirely unknown. It is the first book to accuse Shakespeare of not being the Author of his plays, but of having stolen them from another (viz., Sir Francis Bacon), and precedes all other books on the Controversy by nearly a hundred years. One of the most remarkable statements is a reference to the Manuscript of Bacon's "Commonplace Book" (now in the British Museum). It is only since about 1883 that this Commonplace Book has been brought into prominence in the discussion.

It was written by Herbert Lawrence, a Surgeon and Apothecary. He was a schoolfellow and intimate friend of David Garrick.

The Shakespeare and Bacon references are on pages 144-149.

> "At the Time of my Imprisonment in Florence, it seems my Father, Genius and Humour, made a trip to London, where, upon their Arrival, they made an Acquaintance with a Person belonging to the Playhouse; this Man was a profligate in his Youth, and, as some say, had been a deer-stealer, others deny it; but be that as it will, he certainly was a Thief from the Time he was first capable of distinguishing any Thing; and therefore it is immaterial what Articles he dealt in. I say, my Father and his Friends made a sudden and violent Intimacy with this Man, who, seeing that they were a negligent careless People, took the first opportunity that presented itself, to rob them of every Thing he could lay his Hands on, and the better to conceal his theft, he told them, with an affected Concern, that one Misfortune never comes alone—that they had been actually informed against, as Persons concerned in an assassination Plot, now secretly carrying on by Mary Queen of Scots against the Queen of England, that he knew their Innocence, but they must not depend upon that—nothing but quitting the Country could save them. They took his word and marched off forthwith for Holland. As soon as he had got fairly rid of them, he began to examine the fruits of his Ingenuity. Amongst my Father's Baggage, he presently cast his Eye upon a common place Book, in which was contained, an infinite variety of Modes and Forms, to express all the different Sentiments of the human Mind, together with Rules for their Combinations and Connections upon every Subject or Occasion that might Occur in Dramatic Writing He found too in a small Cabinet, a Glass, possessed of very extraordinary Properties, belonging to Genius, and invented by him; by the Help of this Glasse he could, not only approximate the external Surface of any Object, but even penetrate into the deep Recesses of the Soul of Man—Could discover all the Passions and note their various Operations in the Human Heart. In a Hatbox, wherein all the Goods and Chattels of HUMOUR were deposited, he met with a Mask of curious Workmanship; it had the Power of making every Sentence that came out of the Mouth of the Wearer, appear extremely pleasant and entertaining, the jocose Expression of the Features was exceedingly natural, and it had Nothing of that shining Polish common to other Masks, which is too apt to cast disagreeable Reflections.
>
> "In what Manner he had obtained this illgotten Treasure was unknown to every Body, but my Mother, Wisdom, and Myself; and we should not have found it out, if the Mask, which upon all other Occasions is used as a Disguise, had not made the Discovery. The Mask of Humour was our old Acquaintance, but we agreed tho' much against my Mother's Inclination, to take no Notice of the Robbery, for we conceived that my Father and his Friends would easily recover their Loss, and were likewise apprehensive that we could not distress this Man without depriving his Country of its greatest Ornament.
>
> "With these Materials, and with good Parts of his own, he commenced Play-Writing, how he succeeded is needless to say, when I tell the Reader that his name was Shakespear."

THE LIFE AND ADVENTURES OF COMMON SENSE:

An HISTORICAL ALLEGORY.

Veluti in Speculum.

Printed for MONTAGU LAWRENCE, Stationer,
At the Globe, near *Durham-Yard*, in the *Strand*.

MDCCLXIX.

of any Object, but even penetrate into the deep Receſſes of the Soul of Man—could diſcover all the Paſſions and note their various Operations in the human Heart. In a Hat-box, wherein all the Goods and Chattels of HUMOUR were depoſited, he met with a Maſk of curious Workmanſhip; it had the Power of making every Sentence that came out of the Mouth of the Wearer, appear extremely pleaſant and entertaining—the jocoſe Expreſſion of the Features was exceedingly natural, and it had Nothing of that ſhining Poliſh common to other Maſks, which is too apt to caſt diſagreeable Reflections.

In what Manner he had obtained this illgotten Treaſure was unknown to every Body but my Mother, WISDOM, and Myſelf; and we ſhould not have found it out, if the Maſk, which upon all other Occaſions

Occaſions is uſed as a Diſguiſe, had not made the Diſcovery. The Maſk of HUMOUR was our old Acquaintance, but we agreed, tho' much againſt my Mother's Inclination, to take no Notice of the Robbery, for we conceived that my Father and his Friends would eaſily recover their Loſs, and were likewiſe apprehenſive that we could not diſtreſs this Man without depriving his Country of its greateſt Ornament.

With theſe Materials, and with good Parts of his own, he commenced Play-Writer, how he ſucceeded is needleſs to ſay, when I tell the Reader that his name was *Shakeſpear*.

SEE ITEM NO. 177.

178. [SHAKESPEARE]: *LES IMAGES DES PHILOSTRATES, 1615.*

LES IMAGES OU TABLEAUX DE PLATTE PEINTURE DES DEUX PHILOSTRATES, SOPHISTES GRECS ET LES STATUES DE CALLISTRATE. MIS EN FRANÇOIS PAR BLAISE DE VIGENERE BOURBONNOIS, ENRICHIS D'ARGUMENTS ET ANNOTATIONS, REVEUS ET CORRIGEZ SUR L'ORIGINAL PAR UN DOCTE PERSONNAGE DE CE TEMPS EN LA LANGUE GRECQUE, ET REPRESENTEZ EN TAILLE DOUCE EN CETTE NOUVELLE EDITION. AVEC DES EPIGRAMMES SUR CHACUN DICEUX PAR ARTUS THOMAS SIEUR D'EMBRY.

With engraved title-page, and 66 full-page engravings, by Jaspar Isac, L. Gaultier and Thomas de Leu. Large folio, half vellum.

PARIS, CHEZ LA VEUFUE ABEL L'ANGELIER, 1615.

(See Illustration opposite.)

£52 10s

The Author of this folio volume is stated by Baconians to be Francis Bacon, and to reveal in words, as well as in magnificently designed pictures that the name "Shakespeare" means nothing more than "Speare-Shaker" (Shake Spear) and is the pseudonym of Francis Bacon. It is also supposed to solve the birth mystery of Francis Bacon—that he was the son of Queen Elizabeth by her secret marriage with Robert Dudley, Earl of Leicester, and that he had the right to the title, crest and device of the Prince of Wales, as he was her first born.

In the year 1921 Alfred Freund published an exciting book in German bearing a remarkable title (in translation) "The Picture of the Spear-shaker, the solution of the Shakespeare riddle," and bearing as a frontispiece the remarkable illustration of a naked man, his face turned to the reader and shaking a spear in his right hand. This book by Freund deals with the book described above.

In the introduction Mr. Freund writes:—

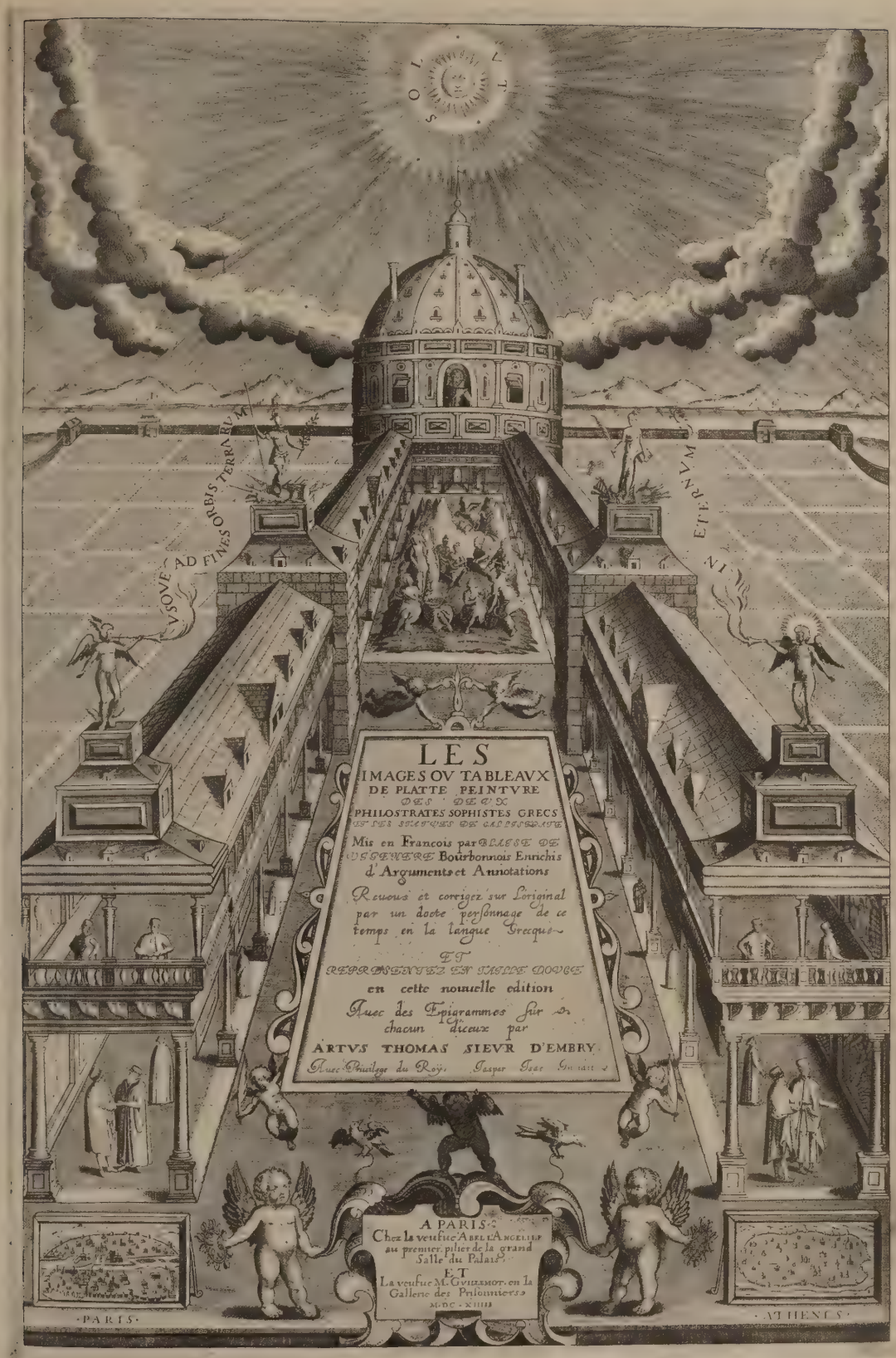
"Bacon must have concealed the great cryptogram somewhere, probably he did it in his own works and most probably in the First Folio Edition of his Shakespeare Dramas, and chiefly in both parts of Henry IV."

"The prophesy of the famous savant is now fulfilled, the great cryptogram has now been discovered."

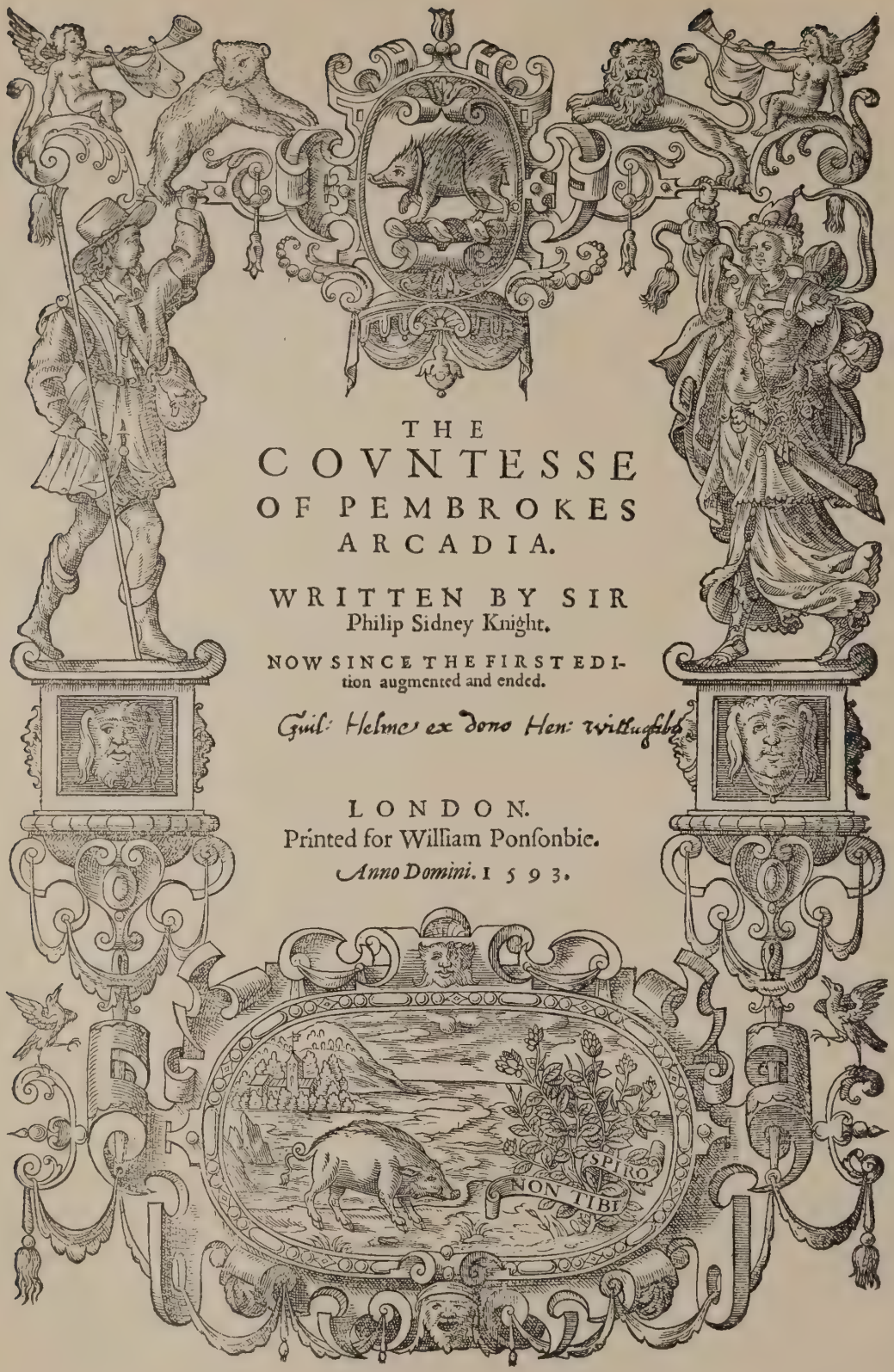
"The Shakespeare Folio Edition of 1623 contains the key and the two plays mentioned, King Henry IV, parts 1 and 2 contain the riddle."

"The great secret is contained in Francis Bacon's magnificent work of revelation, entitled '*Les Images des Deux Philostrates,*' etc."

The fact that two editions are dated after the year 1626 in which Bacon is supposed to have died makes no difference at all. On the contrary this very fact (according to Dr. Freund) helps to prove the secret code.



SEE ITEM NO. 178.



SEE ITEM NO. 179.

PRESENTATION COPY FROM HENRY WILLOUGHBY, SHAKESPEARE'S EARLY FRIEND

179. SIDNEY (SIR PHILIP): *ARCADIA, 1593.*

THE COUNTESSE OF PEMBROKES ARCADIA. WRITTEN BY SIR PHILIP SIDNEY KNIGHT: NOW SINCE THE FIRST EDITION AUGMENTED AND ENDED.

The First Edition with the Complete Text, title within ornamental border. Small folio, original calf.

LONDON: PRINTED FOR WILLIAM PONSONBIE, 1593.

(See Illustration opposite.)

£750

PRESENTATION COPY FROM HENRY WILLOUGHBY, THE CELEBRATED AUTHOR AND HERO OF THE POEM CALLED *"Willobies Avisa,"* and one of the earliest friends of Shakespeare, (and the first to mention him by name in print), with Autograph inscription by Willoughby on title:—

Guil: Helme ex dono Hen: Willoughby.

This, the Second Edition of the *'Arcadia'* is much rarer than the Editio Princeps. We can trace only five other copies. IT IS THE FIRST EDITION OF THE COMPLETE TEXT. The First Edition of 1590 ended abruptly in the middle of a sentence in the Third Book. Sidney's sister, the Countess of Pembroke, subsequently discovered the draft of the continuation, forming the conclusion of the Third Book, with the succeeding Fourth and Fifth Books, and she accordingly published this, the Second Edition *"Augmented and Ended,"* and it is this edition upon which all later editions are based.

The *"Countesse of Pembrokes Arcadia"* is Sir Philip Sidney's most famous prose romance. It was written in 1580, or thereabouts, for the especial delectation of his sister, Mary Herbert, Countess of Pembroke, and her côterie at *"delicious Penshurst."* It abounds with marvellous adventures, rainbow descriptions, pastoral scenes filled with nobles and countrymen, and stately kings and queens, all products of a brain inflamed with youthful theories and love-fancies.

"Sidney's sister, Pembroke's mother," collaborated with him and suggested the composition of the *Arcadia*. She is the *Urania* of Spenser's *Colin Clout*.

In 1578 Sidney met Spenser at Leicester's house, a meeting which resulted in a deep and tender friendship, which has been immortalized in Spenser's *Astrophel, a Pastoral Elegy*, published as an appendix to his *Colin Cloute Come Home Againe*.

Shakespeare was greatly indebted to Sidney's *Arcadia*. He based on Sidney's story of the *'Paphlagonian unkind king'* (*Arcadia*, Book II) the episode of Gloucester and his sons in *'King Lear,'* while many phrases in his plays, especially in the *'Tempest'* and *'Midsummer Night's Dream,'* closely resemble expressions in the *'Arcadia,'* and justify the conjecture that he studied the romance as carefully as he studied Sidney's sonnets or his masque of the *'Lady of May.'* Indeed, so often did he consult this work, and probably this edition, that Eliza M. West printed privately in 1865 *'Shaksperian Parallelisms collected from Sir Philip Sydney's Arcadia.'"*

The present copy, as before mentioned, was presented by Henry Willoughby to William Helme.

Henry Willoughby was the reputed Author and the Hero of the poem *"Willobies Avisa,"* which is of remarkable interest to Shakespearean Scholars on account of its bearing on Shakespearean Biography, for in it direct mention is made of Shakespeare's poem of *'Lucrece,'* and it is the earliest open reference to Shakespeare's name by a contemporary author. Moreover the notice of Shakespeare lends substance to the theory that the alleged friend of Willoughby, who is known in the poem under the initials 'W.S.' is the dramatist himself.

So important is *"Willobies Avisa"* in Shakespearean interest, that a portion was reprinted in the *Shakespeare Allusion Books*, by the New Shakespeare Society.

A HANDSOME BINDING BY SIMIER

180. [SIMIER BINDING]: *LEGITIMITE PORTUGAISE, 1830.*

LÉGITIMITÉ PORTUGAISE.

Coloured frontispece. Thick 4to. Handsomely bound by Simier in full crimson morocco, full gilt back, with centre ornament, composed of leafy scrolls and roses, the sides richly decorated with gilt tooled ornaments, with the Crowned Arms of Portugal in each corner, and the Arms of Don Miguel in centre. Signed by Simier on back and side, together with his label on fly-leaf, g. e.

PARIS, 1830.

(*See Illustration opposite.*)

£50

An elaborate and unusual specimen.

SEE ITEM NO. 180.

ΙΣ

ΣΧΟΛΙΑ ΕΙΣ ΤΑΣ ΑΡΙΣΤΟΤΕΛΟΥΣ ΚΑΤΗΓΟΡΙΑΣ, ΑΠΟ ΦΩΝΗΣ ΣΙΜΠΛΙΚΙΟΥ ΔΙΑΔΟΧΟΥ ΜΕΓΑΛΟΥ.

ΠΟΛΛΑΣ

ΤΟΥ ΑΥΤΟΥ

Ὅλοι πολλὰς καὶ μεγάλους φέρουσιδας, ἀφ' ὧν τὴν κατηγοριῶν τοῦ ἀριστοτέλους βιβλίον. οὐ μόνον ὅτι προοίμιόν ἐστι τῆς ὅλης φιλοσοφίας, ἐν ᾧ δεῖ ἀπὸ μὲν τῆς λογικῆς ἐστιν ἀρξαμένους ἀπὸ τῆς πραγματείας. ἡ δὲ λογικὴ τῆς ὅλης παραλαμβάνεται διδασκαλίας φιλοσοφίας, ἀλλὰ καὶ ὅτι πρόσωπόν τινα περὶ ἀρχῶν ἐστι τῶν πρώτων, ὡς ἐν οἷς περὶ τοῦ σκοποῦ μαθησόμεθα λέγοντες. ἄλλοι δὲ κατ' ἄλλην ὁρμὴν τὰς περὶ τοῦ τὸ βιβλίον πραγματείας πεποίηνται. οἱ μὲν, ἀπὸ τὴν μόνην τὴν λέξιν ἐν τῷ σαφέστερον μεταθέσθαι προθυμηθέντες. ὡς δὴ θεμιστίός τε ὁ εὐφραδὴς, καὶ εἴ τις ἄλλος τοιοῦτος. οἱ δὲ, καὶ τὰς ἐννοίας μὲν, ἀπλᾶς δὲ μόνας φυλάς τὰς ὑπὸ τοῦ ἀριστοτέλους προτεθυμημένας, σὺν τόμοις ἀπεκαλύπτειν ἐπιπόνως. ὡς δὴ ἐν τῷ κατ' αὐτὸν καὶ ἀποκρισιν βιβλίῳ πεποίηκεν ὁ πορφύριος. ἄλλοι δὲ πρὸς τούτοις, καὶ ζητημάτων ἐφήψαντο μείζους, ὡς ὁ ἀφροδισιεὺς ἀλέξανδρος, καὶ ἑρμῖνος, καὶ ὁσοιπερ οὗτοι. ὧν καὶ μάλιστα ἐμὲ θαυμάσιον, τὴν ἀνδρόνου μὲν τοῦ ἀμβλίχου μαθητήν. ἐν δὲ τῷ ἀπὸ τὰς κατηγορίας ὑπομνήματι, πάντα σχεδὸν τῶν ἀλεξάνδρου σωσάντα. τινὲς μέντοι καὶ βαθυτέρας πεῖραν ἐπὶ τὸ διανοίας ἐχέτωσαν, ὡς δὴ θαυμάσιος βοηθός. ἄλλοις δὲ ἕρεσιν ἀπορίας μόνας γράψαι πρὸς τὰ λεγόμενα. ὅπερ λουκιόστε πεποίηκε, καὶ μετ' αὐτὸν νικηφόρος, τὰ τοῦ λουκίου ὑπερβαλλόμενος. σχεδόν τι πρὸς πάντα τὰ ἀπορήματα καὶ τὸ βιβλίον, ἐν στάσεις νομίζειν φιλοτιμούμενοι. καὶ οὐ δὲ εὐλαβῶς, ἀλλὰ καταφορικῶς μᾶλλον, καὶ ὑπερβαινοντως. πλὴν καὶ τούτοις χάρις. καὶ ὅτι πραγματώδεις τὰς πολλὰς τῶν ἀπορίων προεβάλοντο, καὶ ὅτι λύσεώς τε τῶν ἀπορίων ἀφορμὰς, καὶ ἄμα πολλάς τε καὶ καλῶν θεωρημάτων τοῖς μετ' αὐτοὺς ἐκλέλοιπασι. πλὴν τίνος δὲ ὁμίλας ἐστὶν οὗτος, τὰς πραγματείας δεῖ ἑρμηνεύσεις, ἐν γίνεσθαι ὅλοις βιβλίοις τοῖς περὶ τῶν γενῶν τε ὄντος ἐπιγεγραμμένοις, τῶν τῶν κατηγοριῶν βιβλίῳ προσήκατε. μετὰ δὲ τοῦτον, ὁ πάντων ἡμῖν τῶν καλῶν αἴτιος πορφύριος, ἀρχήσθαι τε ἐντελῆ τοῦ βιβλίου, καὶ τῶν ἐν στάσεων πασῶν λύσεις οὐκ ἀπόρως ἐν ἐπὶ βιβλίοις ἐποίησατο, τοῖς μεγάλοις προσφωνήσας. πολλὰ καὶ τῶν ξωϊκῶν ἐκδοκιμάζων καὶ τὴν νοημοσύνην τοῦ λόγου προσποιούμενος. μετὰ

SEE ITEM NO. 181.

181. SIMPLICIUS: *COMMENTARIA IN ARISTOTELEM, 1499.*

COMMENTARIA IN ARISTOTELIS CATEGORIAS. [IN GREEK.]

Greek Letter, printed in red and black, 37 long lines to a full page. Handsome woodcut headpiece of arabesque design printed in red on 2a, woodcut initials of similar design also printed in red, several diagrams, Nicolaus Blasto's fine publisher's mark in red on first page and Kallierges' printer's mark at the end. First Edition. Folio. Russia.

VENICE, ZACHARIAS KALLIERGES FOR NICOLAUS BLASTOS, 1499.

(*See Illustration opposite.*)

£75

Hain* 14757. Proctor 5645. British Museum Cat. of Incunables, Vol. V, p. 580. Essling II, p. 457.

EDITIO PRINCEPS.

Zacharias Kallierges, a Kretan, was the last and in many respects the most eminent of the Greek printers in the fifteenth century. His work falls into three very distinct periods. His great period which lasted only two years, 1499 and 1500, was due to the enterprise and good taste of his fellow-countryman, Nicholas Blastos. Only four books were printed at this press. The *Simplicius* is the second, issued only four months after the *Etymologicum* but much rarer.

" On the artistic aspect of these books all writers are agreed, that for the splendour of their ornamentation and the beauty of their press-work they stand in the very forefront of all books yet printed. The type, which cost Kallierges five years' labour to produce, is of course in the later style, but even when most elaborate is comparatively dignified, and is unsurpassed for evenness and delicacy of execution. The capitals are extremely beautiful; the type is well set on the page and the register is accurate. Red ink is everywhere much used, especially in the first book, which is also the most elaborate. The ornament consists of large initials, headpieces in the Greek style, filled with arabesques, and the devices of the publisher and printer, that of Blastos, a masterpiece in its way, being too well known to need further remark." (Proctor *Printing of Greek in the Fifteenth Century,* pp. 118-119).

Only one copy in U.S.A. (according to Census).

182. STEVENSON (ROBERT LOUIS): *AUTOGRAPH LETTERS, 1880-1888.*

A COLLECTION OF SEVEN REMARKABLY FINE AUTOGRAPH LETTERS SIGNED, SIX TO HIS FRIEND, MISS FERRIER (ONE TO HER BROTHER WALTER).

22½ pp., 8vo and 4to.

WRITTEN FROM BOURNEMOUTH, SAN FRANCISCO, HYERES LES PALMIERS, 1880-1888.

(*See Illustration facing Page* 302).

£250

A series of letters of most exceptional interest, written by Stevenson to his friend Miss Ferrier, in which he comments at length on his health and that of his wife, their mode of living in the various places they visited, etc.

The following extracts show the unique interest of the correspondence:—

"... I fear S ... 's letter must wait; for my dear boy, I have been very nearly on a longer voyage than usual; I am fresh from giving Charon a quid instead of an obolus, but he, having accepted the payment, scorned me, and I had to make the best of my way backward through the mallow-wood, with nothing to show for this displacement but the fatigue of the journey. As soon as I feel fit, you shall have the letter, trust me. But just now even a note such as I am now writing takes it out of me. I have truly, been very sick; I fear I am a vain man, for I thought it a pity I should die. I could not help thinking that a good many would be disappointed; but for myself although I still think life a business full of agreeable features, I was not entirely unwilling to give it up. It is so difficult to behave well; and in that matter, I get more dissatisfied with myself, become more exigent every day. I shall be pleased to hear again from you soon. I shall be married early in May and then go to the mountains, a very withered bridegroom. I think your MS. Bible, if that were a specimen, would be a credit to humanity. Between whiles, collect such thoughts both from yourself and others: I sometimes believe every man should leave a Bible behind him, if he is not able to leave a jest book. I feel fit to leave nothing but my benediction. It is a strange thing how, do what you will, nothing seems accomplished. I feel as far from having paid humanity my board and lodging as I did six years ago when I was sick at Mentone. But I daresay the devil would keep telling me so, if I had moved mountains, and at least I have been very happy on many different occasions, and that is always something. I can read nothing, write nothing; but a little while ago and I could eat nothing either; but now that is changed. This is a long letter for me; rub your hands, boy, for 'tis an honour."

"I was inexpressibly touched to get a letter from some lawyers as to some money. I have never had any account with my friends; some have gained and some lost; and I should feel there was something dishonest in a partial liquidation even if I could recollect the facts, *which I cannot.* But the fact of his having put aside this memorandum was so characteristic of the latter days and so uncharacteristic of the first that it touched me greatly.

"It is a riddle: did he not well to go wrong, if he there learned so much? It will be solved one day, I suppose. The mystery of his life is great. Our chemist in this place, who had been at Malvern, recognised the picture. You may remember Walter had a romantic affection for all pharmacies? And the bottles in the window were for him a poem? He said once that he knew no pleasure like driving through a lamplit city, waiting for the chemists to go by.

"All these things return now.

"He had a pretty full translation of Schiller's Asthetic Letters, which we read together, as well as the second part of Faust, in Gladstone Terrace, he helping me with the German. If nothing else is wanted with it, there is no keepsake I should more value than the MS. of that translation. They were the best days I ever had with him, little dreaming all would so soon be over. It needs a blow like this to convict a man of immortality and its burthen. I always thought I should go by myself; not to survive. But now I feel as if the earth were

undermined, and all my friends have loſt one thickness of reality since that one passed. Those are happy who can take it otherwise: with that I found things all beginning to dislimn. Here we have no abiding city, and one felt as though he had, and O too much acted.

" But if you tell me he did not feel my silence. However he muſt have done so; and my guilt is irreparable now. I thank God at leaſt heartily that he did not resent it."

" Are you really going to fail us? This seems a dreadful thing. My poor wife who is not well off for friends, on this bare coaſt, has been promising herself and I have been promising her, a rare acquisition. And now Miss Burn has failed, and you utter a very doubtful note. You do not know how delightful this place is nor how anxious we are for a visit. Look at the names. ' The Solitude '—is that romantic? The Palm Trees? how is that for the gorgeous East? Var? the name of a river—the quiet waters by! 'Tis true they are in another department, and conſiſt of ſtones and a biennial spate; but what a music, what a splash of brooks, for the imagination! We have hills; we have skies; the roses are putting forth, as yet sparsely; the meadows by the sea are one sheet of jonquils; the birds sing as in an English May—for, considering we are in France and serve up our song-birds, I am ashamed to say, on a little field of toaſt and with a sprig of thyme (my own receipt) in their most innocent and now unvocal bellies—considering all this, we have a wonderfully fair wood-music round this ' Solitude ' of ours. What can I say more? all this awaits you. Kennſt du das Land, in short."

" Many thanks for the two photos which now decorate my room. I was particularly glad to have the Bell Rock. I wonder if you saw me plunge, lance in reſt, into a controversy thereanent? It was a very one-sided affair. The man I attacked cried ' Boo-hoo ' and referred me to his big brother. And the big brother referred to more. I trod on my coat tail and snapped my fingers; but the great Smiles would not budge; so I slept upon the field of battle, paraded, sang Te Deum, and came home after a review rather than a campaign.

" Please tell Campbell I got his letter. The wild woman of the weſt, alias the Simorn, alias the Daft Wife d' Bonelly has been much amiss and complaining sorely. I hope nothing more serious is wrong with her than juſt ill-health and consequent anxiety and labour; but the deuce of it is, that the cause continues, I am about knocked out of time, now; a miserable, snuffling, shivering, fever-ſtricken, night-mare ridden, knee-jottering, hoaſt-hoaſt-hoaſting shadow and remains of man. But we'll no gie ower jiſt yet a bittie. We've seen waur; and dod, mem, its my believe that we'll see better. I dinna ken 'at I've muckle mair to say to ye, or, indeed, anything; but juſt here's guid-fellowship, guid health, and the wale o' guid fortune to your bonny sel'; and my respec's to the Perfessor and his wife, and the Prinshiple, an' the Bell Rock, an' ony oither public chara'ters that I'm acquaint wi'."

" We are very much diſtressed to hear of this which has befallen your family. As for Sir Alexander, I can but speak from my own feelings: he survived to finish his book and to conduct, with such a great success, the tercentenary. Ah, how many die juſt upon the threshold! Had he died a year ago, how great a disappointment! But all this is nothing to the survivors. Do please, as soon as you are able, let us know how it goes and *how it is likely to go* with the family; and believe that both my wife and I are moſt anxious to have good news, or the beſt possible. My poor Coggie, I knew very well how you muſt feel; you are passing a bad time.

" Our news muſt seem very impertinent. We have both been ill; I, pretty bad, my wife, pretty well down; but I, at leaſt, am better. The Bogue, who is let out every night for half an hour's yapping, is anchored in the moonlight juſt before the door and, under the belief that he is watchdog at a live farm beleagured by moss-troopers, is simply raising Cain."

" I wish I could find the letter I began to you some time ago when I was ill; but I can't, and don't believe there was much in it anyway. We have all behaved like pigs and beaſts and barn-door poultry to you; but I have been sunk in work, and the lad is lazy and blind and has been working too, and as for Fanny she has been (and still is) really unwell. I had a mean hope you might perhaps right [write] again before I got up ſteam; I could not have been more ashamed of myself than I am, and I should have had another laugh.

" They always say I cannot give news in my letters: I shall shake off that reproach. On Monday, if she is well enough, Fanny leaves for California to see her friends; it is rather an anxiety to let her go alone, but the Dr. simply forbids it in my case, and she is better anywhere than here—a bleak, blackguard, beggarly climate, of which I can say no good except that it suits me and some others of the same or similar persuasions whom (by all rights) it ought to kill. It is a form of Arctic St. Andrews, I should imagine: and the miseries of forty degrees below zero with a high wind have to be felt to be appreciated. The greyness of the heavens here is a

circumstance eminently revolting to the soul: I have near forgot the aspect of the sun—I doubt if this be news, it is certainly no news to us. My mother suffers a little from the inclemency of the place, but less on the whole than would be imagined. Among other wild schemes we have been projecting yacht voyages; and I beg to inform you that Cogia Hassan was cast for the part of passenger. They may come off! Again this is not news. The lad? Well the lad wrote a tale this winter, which appeared to me so funny, that I have taken it in hand and some of these days you will receive a copy of a work, entitled:—

A GAME OF BLUFF,
by
Lloyd Osbourne
and
Robert Louis Stevenson.

"Otherwise he (the lad) is as much as usual, very intelligent, very placid in manner, but they have the indecency to say that comes from me, the plainest man in Europe!—and with the same high degree of practical incompetency that you and Katharine deplored upon your travels. There remains, I believe, to be considered only R.L.S., the house-bond, prop, pillar, bread-winner and bully of the establishment. Well, I do think him much better: he is making piles of money: the hope of being able to hire a yacht ere long dances before his eyes: otherwise he is not in very high spirits at this particular moment, though compared with last year at Bournemouth, an angel of joy.

"And now is this news, Cogia? or is it not? It all depends upon the point of view and I call it news, though not so excellent as your noble sketch of the aristocratic paralee with a taste for narratives, and of your unflagging appetite to supply her. The devil of it is, my dear Hassan, that I can think of nothing else, except to send you all our loves and to wish exceedingly you were here to cheer us up.

"But we'll see about that on board the yacht."

"You are the sweetest of creatures; when you ought to be cursing me, you write. I received ever so long ago your father's books and have read the Greek lectures with the greatest interest and admiration; I believe I may add with profit. I am still in the blood trade, worse luck! it is vile, and very tedious for me, and very infuriating for the great Fanny. I have besides a liver that is a mere parody of a liver, and a—O no, we never mention it, but if ever you get one, you will find the cure is worse than the animal. Do you guess? If you cannot, I will tell you in my next—due about four months from now.

"I must write stupidly, dear Coggie, for I am full of the vilest drugs and was allowed to eat nothing till noon to-day with cruel consequences to health and temper. My eyes are closed, my head spins, and my angry passions rage.

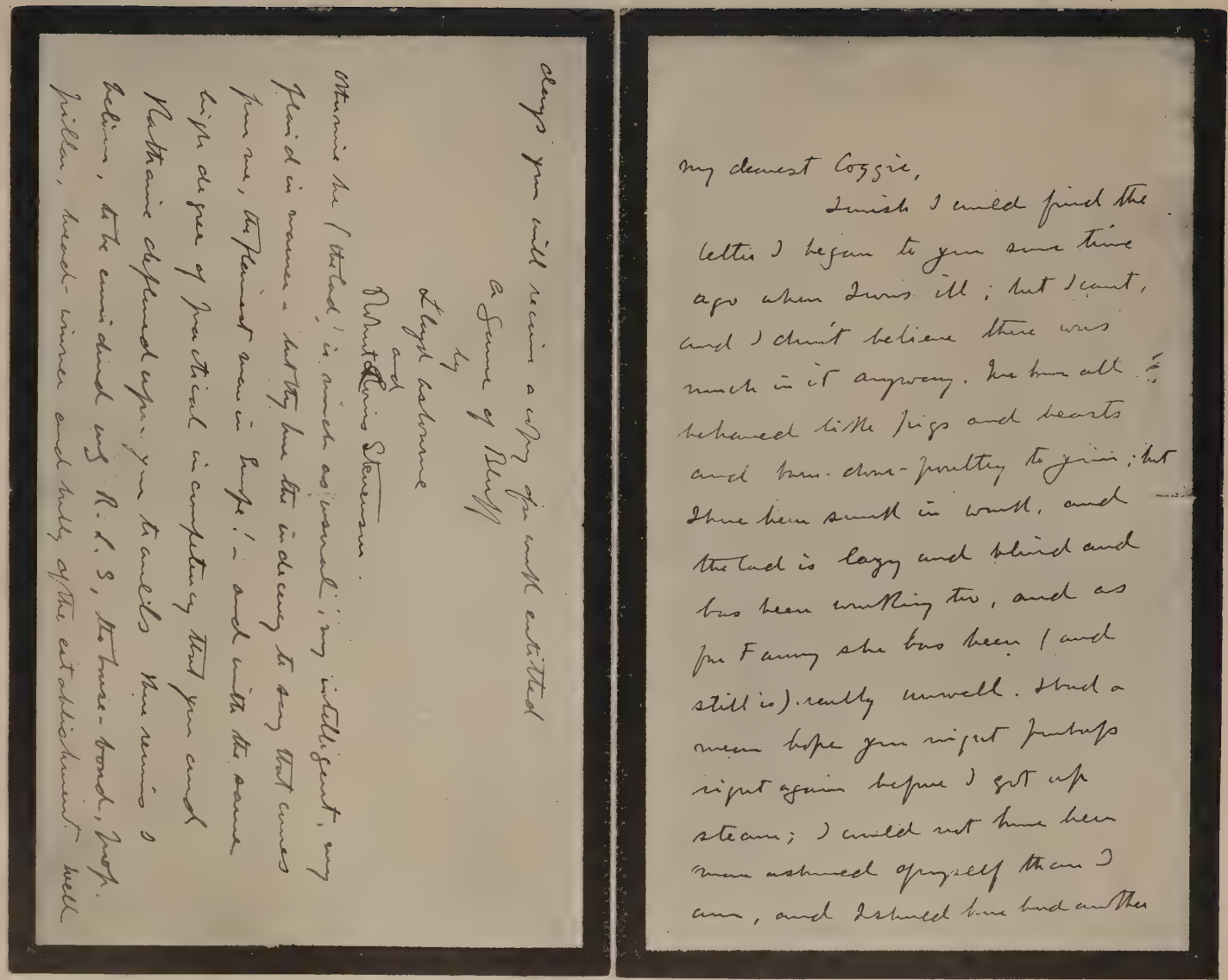
"All I wish to add is to thank you again and again for all your kindness to me and mine, and to assure you of my sincere and warm affection. The Fanny will probably add a line. Meantime, with much love,

I am ever yours,

THE UNREPENTANT THIEF.

"P.S.—What fun about my 'jarring' on the wise virgin! Lord, if she knew me in the flesh! it would be more than a jar, then, it would be a hogshead. Did you give her my penitent message? Did she instance anything that jarred? Do write us another long letter; you will never be answered, but God will reward you.

"In spite of blood and silence, Henley and I have finished two plays; and I am now busy on an answer to Henry James & Besant. (Did you see the former in Longman—dreadful nonsense admirably said, and with the friendliest compliment to me). I guess we shall be pleased to see the Campbells. I dreamed of you last night, while under the influence of castor oil; this is as much as to say that you have been far more salutary to me and mine than even to Castor, and how much more agreeable I leave you to divine."



my dearest Coggie,

I wish I could find the letter I began to you some time ago when I was ill; but I can't, and I don't believe there was much in it anyway. We have all behaved like pigs and beasts and hens-chez-poultry to you; but I have been sunk in work, and the Lord is lazy and blind and has been working two, and as for Fanny she has been (and still is) really unwell. I had a mean hope you might perhaps right again before I got up steam; I could not have been more ashamed of myself than I am, and I should have had another

always you will receive a copy for each entitled

A Grammar of Assent

by

Cardinal Newman

and

Natural Causes Stevenson.

Of Newman the Scotland Yard is much as usual; my intelligent, my friend is reading it with the idea to say that comes from me, the pleasant man in Rome! — and with the same high degree of practical incompetency that you and Matthew displayed upon the Amelia Hume remains a Lothian, to the considered my R. L. S., the hum-drum, Joseph. Guillan, friend-sinner and holy of the establishment hell

SEE ITEM NO. 182.

Aurelii Augustini Hippoñ Epi de Ciuitate dei Liber tertius decimus.
De lapsu primoꝝ hominũ per quem est contracta mortalitas. C.i.

EXpeditis de nostri seculi exortu: & de initio generis humani difficillimis questionibus: nunc iam de lapsu primi hois immo ꝑmoꝝ hominũ: & de origine ꝙpagine mortis humãe disputationẽ a nobis institutam: rerum ordo deposcit. Non enim eo modo quo angelos condiderat deus: ita condidit & homines: ut etiam si peccassent: mori omnino nõ possent: sed ita ut ꝑfectos obedientie munere: sine interuentu mortis angelica immortalitas & beata eternitas sequeretur: inobedientes autem mors plecteret damnatione iustissima: qđ etiam in libro superiore iam diximus.

De ea morte: que anime semper uicturi utrunq; accidere potest. & ea cui corpus obnoxiũ est. C.ii.

SEd de ipso genere mortis uideo mihi paulo diligentius disserendum. Quãuis. n. humana anima ueraciter immortalis perhibeaẽ: habet tamen quandã etiã ipa mortem suam. Nam ideo dicitur immortalis: qa mõ quodã ãntulocũq; non desinit uiuere: atq; sentire. Corpus autem ideo est mortale: quoniã a uita: quã habet: deseri potest: nec per seipsum aliquatenus uiuit. Mors igitur anime fit: cũ eam deserit deus: sicut corporis: cum id deserit anima. Ergo utriusq; rei: id est totius hominis mors est: cum anima a deo deserta: deserit corpus. Ita enĩ nec ex deo uiuit ipsa: nec corpus ex anima. Huiusmodi autem totius hominis mortem: illa sequitur: quã secundã mortem diuinorũ eloqorum appellat auctoritas. Hãc saluator significauit: ubi ait. Eũ timete qui habet potestatem & corpus & animã perdere in gehennam. Quod cũ non antea fiat: q̃ cum anima corpori sic fuerit copulata: ut nulla direptione separentur: mirum uideri potest: quomodo corpus ea morte dicatur occidi: qua non ab anima deseritur: sed animatum sentiensq; cruciatur. Nam illa pena ultima ac sempiterna: de qua suo loco diligẽtius disserendũ est: recte mors anime dicit: qa nõ uiuit ex deo: mors autem corporis quo nam modo: cum uiuat ex anima? Nõ enim aliter possunt ipa corpalia que post resurrectionẽ futura sunt: sentire tormẽta. An quia uita ãlibetcunq; aliquod bonũ est: dolor aũt malũ: ideo nec uiuere corpus dicendũ est: in quo aĩma nõ uiuẽdi causa est: sed dolẽdi? Viuit itaq; anima ex deo: cũ uiuit bene. nõ. n. põt bene uiuere: nisi deo operante in se: qđ bonum est. Viuit aũt corpus ex anima: cũ anima uiuit in corpe: seu uiuat ipsa: seu nõ uiuat ex deo. Impioꝝ nãq; i corpibus uita: nõ animaꝝ: sed corpoꝝ uita ẽ: quã possunt eis aĩme etiã mortue hoc ẽ a deo deserte ãntulacũq; propria uita ex qua etiã immortales sunt: nõ desistente cõferre. Veꝝ in damnatiõe nouissima q̃uis homo sentire non desinat: tñ qa sensus ipse nec uoluptate suauis: nec quiete salubris: sed dolore penalis est: nõ immerito mors est potius appellata: q̃ uita. Ideo aũt secunda: qa post illã primã est: q̃ fit coherentiũ direptio naturaꝝ: siue dei & anime: siue aĩme & corpis. De prima igiẽ corpis morte dici põt: ꝙ bonis bona sit: malis mala: secunda uero sine dubio sicut nullorum bonorum est: ita nulli bona.

Vtrum mors que per peccatum primoꝝ hoĩm in omnes hoies pertransiit: etiam sanctis pena peccati sit. C.iii.

SEE ITEM NO. 183.

MAGNIFICENT EXAMPLE OF THE WORK OF THE FIRST PRINTERS AT ROME

183. [SWEYNHEYM AND PANNARTZ.] AUGUSTIN (SAINT): *DE CIVITATE DEI, 1470.*

DE CIVITATE DEI.

Roman Letter, 46 long lines to a full page. Initial spaces. A handsome initial in burnished gold and colours with marginal elaborations at beginning; other initials carefully painted in red and blue alternately; paragraph-marks supplied in red or blue. Folio. Modern binding of wooden boards, half tooled leather, two clasps.

ROME, CONRADUS SWEYNHEYM AND ARNOLDUS PANNARTZ, 1470.

(*See Illustration opposite.*)

£450

Hain* 2049. Pellechet 1548. Proctor 3310. British Museum Cat. Incun., Vol. IV, p. 11.

Our copy of this early production from the first Roman press is truly a noble volume; the edges have been scarcely trimmed, and consequently each type-page is set off by a handsome expanse of white margin. The pages measure $15\frac{5}{6} \times 10\frac{7}{8}$ inches.

Only two copies in U.S.A. (according to Census).

FROM THE FAMOUS AUTHOR OF "GULLIVER'S TRAVELS"

184. SWIFT (JONATHAN): *AUTOGRAPH LETTER, 1720.*

AUTOGRAPH LETTER SIGNED TO SIR THOMAS HANMER.

2½ pp., 4to.

DUBLIN, 1ST OCTOBER, 1720.

(*See Illustration opposite.*)

£65

A very fine letter concerning the matter of a pamphlet printed in Ireland persuading the people to wear their own manufactures in preference to those of England.

". . . Last term, one Waters, a printer, was accused and tryed for printing a pamphlet persuading the people here to wear their own manufactures exclusive of any from Engld, with some complaints of the hardships they lye under. There was nothing in the Pamphlet, either of Whig or Tory, or reflecting upon any person whatsoever. But the Chancellor afraid of losing his office, and the Chief Justice desirous to come into it, were both vying who should shew their zeal most to discountenance the Pamphlet; the Printer was tryed with a Jury of the most violent Party men, who yet brought him in not guilty, but were sent back nine times, and at last brought in a speciall verdict, so that the man is to be tryed again next term. The Whigs in generall were for the Pamphlet, tho it be a weak hasty scribble." Etc.

S^r.

Dublin. Oct^br. 1^st 1720

There is a little Affair that I engaged some Friends of mine to trouble You about, but am not perfectly informed what Progress they have made. — Last Term one Waters a Printer was accused and tryed for printing a Pamphlet persuading the People here to wear their own Manufactures exclusive of any from Engld. with some Complaints of the Hardships they lye under There was nothing in the Pamphlet — either of Whig or Tory, or reflecting upon any Person whatsoever. But the Chancellor afraid of loseing his Office, and the Chief Justice desirous to come into it, were both vying who should shew their Zeal most to discountenance the Pamphlet. the Printer was tryed with a Jury of the most violent Party men, who yet brought him in not guilty, but were sent back nine times, and at last brought in a Speciale Verdict, so that the Man is to be tryed

SEE ITEM NO. 184.

185. SWINBURNE (ALGERNON): *AUTOGRAPH MANUSCRIPT, Circa 1885-6.*

AUTOGRAPH MANUSCRIPT SIGNED OF HIS "ESSAY ON JOHN WEBSTER," PUBLISHED BY HIM IN "THE AGE OF SHAKESPEARE."

Comprising some 44 pp., folio. Handsomely bound in full levant morocco, lettered on side and back.

CIRCA 1885-6.

(*See Illustration opposite.*)

£185

The complete original manuscript from which the Essay was first printed in "The Nineteenth Century," June, 1886, and afterwards published by Swinburne in "The Age of Shakespeare."

Webster evinced such command of tragic art and intensity as Shakespeare alone among Englishmen has surpassed. Burbage himself acted in Webster's famous plays of "The White Devil" and "The Duchess of Malfi."

Swinburne, in the opening of his manuscript, classes Shakespeare and Webster together as the greatest of their age.

"There were many poets in the age of Shakespeare who make us think, as we read them, that the characters in their plays could not have spoken more beautifully, more powerfully, more effectively, under the circumstances imagined for the occasion of their utterance: there are only two who make us feel that the words assigned to the creatures of their genius are the very words they must have said, the only words they could have said, the actual words they assuredly did say. Mere literary power, mere poetic beauty, mere charm of passionate or pathetic fancy, we find in varying degrees dispersed among them all alike; but the crowning gift of imagination, the power to make us realise that thus & not otherwise it was, that thus & not otherwise it must have been, was given—except by exceptional fits & starts—to none of the poets of their time but only to Shakespeare & Webster.

"Webster it may be said, was but as it were a limb of Shakespeare; but that limb, it might be replied, was the right arm. 'The Kingly-crowned head, the vigilant eye,' whose empire of thought & whose reach of vision no other man's faculty has even been found competent to match, are Shakespeare's alone for ever; but the force of hand, the fire of heart, the fervour of pity, the sympathy of passion, not poetic & theatric merely, but actual & immediate, are qualities in which the lesser poet is not less certainly or less unmistakably pre-eminent than the greater. And there is no third to be set beside them: not even if we turn from their contemporaries to Shelley himself. All that Beatrice says in *'The Cenci'* is beautiful & conceivable & admirable: but unless we except her exquisite last words—& even they are more beautiful than inevitable—we shall hardly find what we find in *King Lear* & *The White Devil, Othello,* & *The Duchess of Malfy;* the tone of convincing reality, the note, as a critic of our own day might call it, of certitude."

John Webster.

There were many poets in the age of Shakespeare who make us think, as we read them, that the characters in their plays could not have spoken more beautifully under the circumstances imagined for the occasion of their utterance: there are only two who make us feel that the words assigned to ~~them~~ creatures of their genius are the very words they must have said, the only words they could have said, the actual words they assuredly did say. Mere literary power, mere poetic beauty, mere charm of passionate or pathetic fancy, we find ~~alike~~ in varying degrees dispersed among them all alike: but the crowning gift of imagination, the power to make us realize that thus & not otherwise it was, that thus & not otherwise it must have been, was given to none of the poets of their time but only to Shakespeare & to Webster.

Webster, it may be said, was but as it were a limb of Shakespeare: but that limb, it might be replied, was the right arm 'The kingly-crowned head, the vigilant eye,' whose empire of thought & whose reach of vision no other man's faculty has ever been found competent to match, are Shakespeare's alone for ever: but the force of hand, the fire of heart, the fervour of piety, the sympathy of passion, not poetic or

SEE ITEM NO. 185.

COLLECTION OF AUTOGRAPH LETTERS, POEMS, ETC. OF ALFRED, LORD TENNYSON; HALLAM, SECOND LORD TENNYSON; LADY EMILY TENNYSON AND FREDERICK TENNYSON

186. TENNYSON (ALFRED LORD): *AUTOGRAPH LETTERS, Etc., 1844-89.*

SIXTEEN LETTERS OF LORD TENNYSON TO MRS. ANNA MARIA HALL, MOXON, ARTHUR O'SHAUGHNESSY, C. ELLIS, ETC.

21 pages, 8vo. 1844-1889.

(See Illustration opposite.)

£250

Tennyson refers to a cheap edition of his "May Queen," thanks O'Shaughnessy for a presentation copy of "Epic of Women," replies to an American correspondent respecting the moral influence on criminals of one of his poems, acknowledges verses addressed to him on being created a peer, a printed copy being affixed to the letter, denies that he is writing his autobiography, and refers to his descent from the Plantagenets.

This Collection Comprises:—

AUTOGRAPH POEM OF LORD TENNYSON SIGNED COMMENCING "OVER THE DARK WORLD FLIES THE WIND."

10 lines on 1 page, 4to. Circa 1822-3.

AUTOGRAPH VERSE OF LORD TENNYSON OF FOUR LINES BEING A PORTION OF THE ORIGINAL MANUSCRIPT OF HIS POEM "MARGARET," AND AN AUTOGRAPH NOTE SIGNED CONCERNING THE VERSE.

1 page, small 4to. Circa 1833.

AN ORIGINAL TELEGRAM SENT BY THE POET TO KEGAN PAUL THE PUBLISHERS, 17TH JANUARY, 1880, CONCERNING THE PUBLICATION OF SOME SONGS.

THREE ORIGINAL MANUSCRIPT AGREEMENTS, ONE RESPECTING THE SALE OF THE FRENCH LITERARY AND DRAMATIC COPYRIGHT OF HIS POEM "QUEEN MARY," THE OTHERS BEING AGREEMENTS MADE BETWEEN BERNHARD HERMANN OF LEIPZIG AND KING & CO. OF LONDON, AS TO THE RIGHTS OF PUBLISHING "QUEEN MARY" AND "HAROLD," IN GERMANY.

THREE AUTOGRAPH LETTERS SIGNED OF LADY TENNYSON (WIFE OF THE POET) TO SIR R. OWEN AND MR. COLQUHOUN.

13 pages, 8vo. 1850-7.

Most interesting letters, concerning her husband's reluctance to accept the Laureateship, and later referring to his failing eyesight. She mentions his "In Memoriam" and other works and their son Hallam, and gives her opinion on Women's Rights.

Oh I think. I am afraid (so great a delay has intervened between the asking & the granting) that the chance of it is not very great. You see that I am not so 'hopeful' as you are about it.

I envy you your visit to Villemarqué. When I was in Brittany, stopping at Quimperlé, I think - I asked the Landlord how far up he lived, & I found it was some 14 or 15 miles on a long way to post - & it was not certain whether he would be at home or not.

Believe me
dear sir
in great haste
(for (substitute 'letters' for 'reins') I am like 'the old woman who lived in a shoe')

Yours truly
A Tennyson

SEE ITEM NO. 186.

ELEVEN AUTOGRAPH LETTERS SIGNED OF HALLAM, SECOND LORD TENNYSON TO MISS CORKHAM, E. PIGOTT, KEGAN PAUL, THEODORE WATTS-DUNTON, ETC.

14 pages, 8vo. 1878-1897.

Many of the letters refer to his father Lord Tennyson and the publication of his life. He mentions his father's poem "Gareth & Lynnette," and an offer for the "Falcon," and sends a list of books in answer to a request for information concerning the family.

AUTOGRAPH MANUSCRIPT SIGNED OF FREDERICK TENNYSON (BROTHER OF ALFRED, LORD TENNYSON AND JOINT AUTHOR WITH HIM OF "POEMS BY TWO BROTHERS") ENTITLED "TO A SUMMER FLY."

19 verses of 6 lines each. 4 pages, folio.

187. TENNYSON (ALFRED): *AUTOGRAPH MANUSCRIPT, Circa 1846-7.*

AUTOGRAPH MANUSCRIPT, OF THREE VERSES OF THE POEM "THE PRINCESS," SIGNED "A. T.,"

1 page, 8vo.

Circa 1846-7.

(See Illustration opposite.)

£150

A rare and extremely important Tennyson Manuscript, consisting of three verses from his famous poem "The Princess," with important variations from the published version.

With Autograph Note by Viscount Selby: — "Written by A. Tennyson in the drawing room of the Priory, Gt. Malvern, in 1846 or 1847 (shortly before the publication of the "Princess") and there given by him to my aunt Miss Anne Gully."

"The red light falls on mountain walls
And snowy summits old in story
The long beam shakes across the lakes
And the wild cataract leaps in glory.
Blow bugle blow, set the wild echoes flying,
Blow bugle, answer echoes, dying, dying, dying.

O hark, O hear, O thin & clear!
O thinner clearer, farther going!
O sweet & far from cliff & scar,
The horns of Elfland faintly blowing.
Blow bugle blow, set the wild echoes flying,
And answer echoes answer, dying, dying, dying.

O love they die in yon rich sky,
They faint on hill, or field or river.
But ours roll from soul to soul
And grow for ever & for ever.
Blow bugle blow, set the wild echoes flying,
Blow bugle, answer echoes, dying, dying, dying."

The red light falls on mountain walls
And snowy summits old in story
The long beam shakes across the lakes
And the wild cataract leaps in glory
Blow bugle blow, set the wild echoes flying
Blow bugle, answer echoes, dying dying dying

O hark O hear O thin & clear!
O thinner clearer, farther going!
O sweet & far from cliff & scar
The horns of Elfland faintly blowing
Blow bugle blow set the wild echoes flying
And answer echoes answer dying dying dying

O love they die in yon rich sky
They faint on hill or field or river
But ours roll from soul to soul
And grow for ever & for ever
Blow bugle blow set the wild echoes flying
Blow bugle answer echoes dying, dying, dying.

A. T.

SEE ITEM NO. 187.

A MAGNIFICENT COPY OF THE FIRST EDITION OF THEUERDANK PRINTED ON VELLUM AND IN ITS ORIGINAL BINDING

188. [THEUERDANK] PFINTZING: *THEUERDANK, 1517.*

DIE GEUERLICHKEITEN UND EINSTEILS DER GESCHICHTEN DES LOBLICHEN STREYTPAREN UND HOCHBERUMBTEN HELDS UND RITTERS HERR TEWRDANNCKHS.

PRINTED ON VELLUM. *Gothic Letter, 24 long lines to a page. With the full set of 118 magnificent large woodcuts after Hans Schäuffelin, Leonhard Beck, Hans Burgkmair, Weiditz, Erhard Schön, Wolfgang Traut, etc., engraved by Jost von Negker and other masters. Folio. Original wooden boards covered with stamped pigskin, pigskin back.*

AUGSBURG, 1517.

(*See Illustration opposite.*)

£1800

A MAGNIFICENT COPY PRINTED ENTIRELY ON VELLUM. FIRST AND FINEST EDITION OF THIS MASTERPIECE OF WOODCUT ENGRAVING AND TYPOGRAPHY.

" The work celebrates the exploits and heroic feats of the Emperor Maximilian in overcoming difficulties attending him on his journey for and with his bride Mary of Burgundy. He himself had a considerable share in the composition of the poem, and, in fact, had made the first drafts in 1505-8; and by 1512 with the assistance of Dietrichstein, a large part of the work was already written. The finishing and general editing was then undertaken by Maximilian's private secretary, M. Pfintzing. This edition is to be considered as a privately printed book, not intended for sale. It seems that no copies passed out of the possession of Maximilian until some time after his death, for the whole stock of copies lay in six chests at Augsburg until March 1526, when the Archduke Ferdinand decided to distribute through Treitzsauerwein, the contents of five of the chests to different German subjects as memorials of the late Emperor. The other chestful the Archduke kept for himself.

" The printer is supposed to have been brought from Nuremberg to Augsburg for the purpose of printing the work, and the type which has extraordinary added flourishes, appears to have been specially made for the book. It is said that the patterns for the type were written by Vincenz Röckner, the Emperor's ' Court Secretary.'

" In connection with the question of Maximilian himself having any hand in the designing of these cuts, one naturally recalls the incident of the charcoal pencil breaking in the Emperor's fingers when sketching for Dürer's instruction, as recorded by Melanchthon. No doubt the Emperor indicated the manner in which he required himself represented in each cut and the alterations made on the block were according to his own order."—*Catalogue of the Early German Books in the library of C. Fairfax Murray.*

33

NAfalo west ein hirschen stoltz
Wann man den zaget in dem holtz
So was sein lauffen allebeie
Neben eim pühel hin nit weyt
Welher des wegs was nit bericht
Vnnd rande zm nach der kundt sich nicht
Enthalten/Er tet einen val
Hinab/dann es was überal

SEE ITEM NO. 188.

189. [TINY BOOKS.] *SCHLOSS'S BIJOU ALMANACKS, 1836-43.*

BIJOU ALMANACKS. A REMARKABLE COLLECTION OF 8 OF THESE TINY LITTLE BOOKS, EACH PRESERVED IN ITS ORIGINAL MOROCCO CASE, WITH TORTOISE-SHELL MAGNIFYING GLASS.

Each little book is about half the size of a postage stamp, and measures 3/4 of an inch in height by 1/2 an inch in width.

LONDON, 1836 TO 1843.

(*See Illustration opposite.*)

£65

Comprises:—

(1) ALMANACK FOR 1836.
Poetically illustrated by L. E. L.
Illustrated with portrait of Mrs. Hemans, Schiller, and others.

(2) ALMANACK FOR 1837.
Poetically illustrated by L. E. L.
Illustrated with portrait of Queen Adelaide and others.

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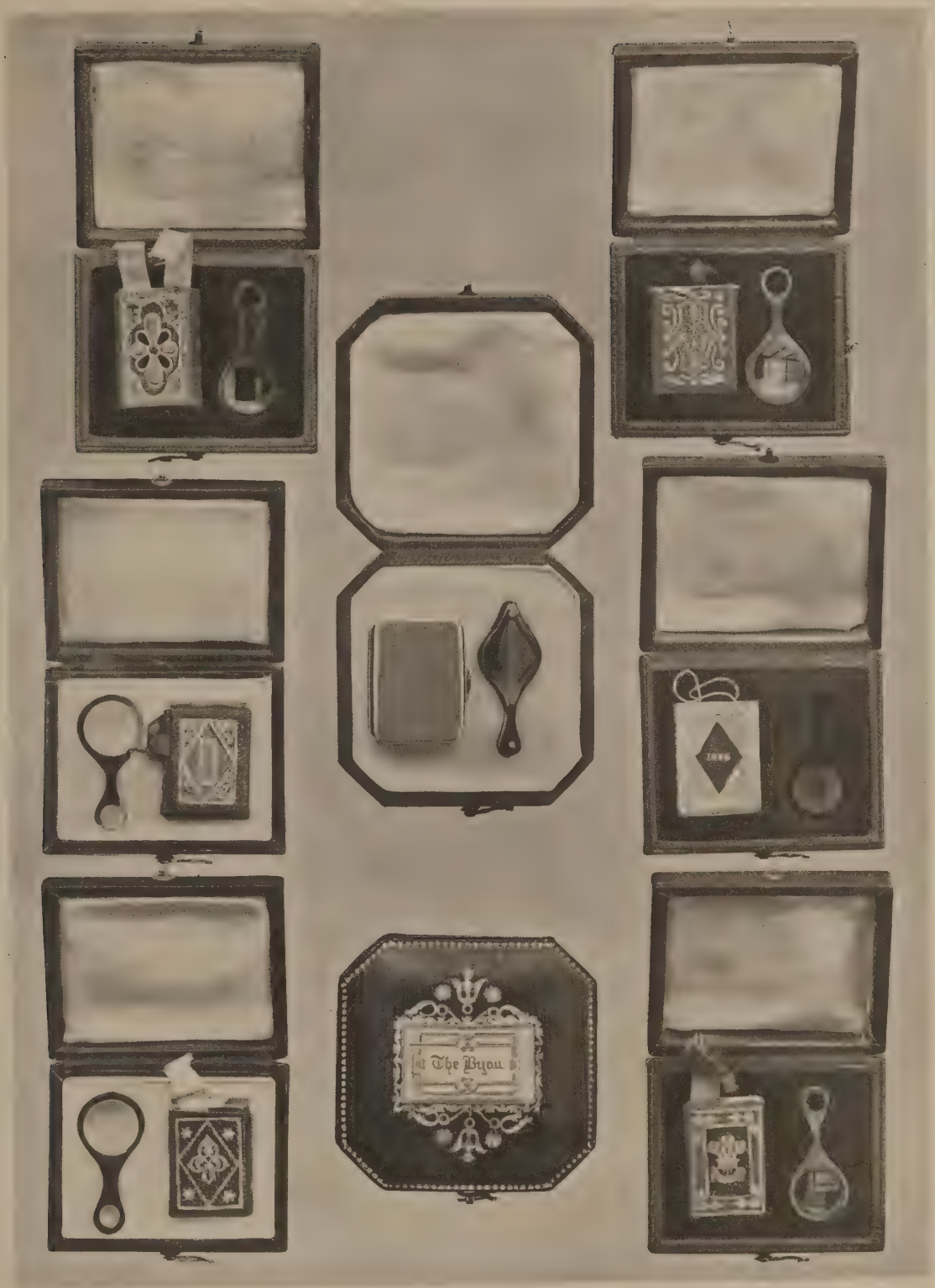
(4) ALMANACK FOR 1839.
Poetically illustrated by L. E. L.
Illustrated with portrait of Duchess of Kent, Duke of Wellington, Countess of Blessington, and others.
This copy is further preserved in a tiny silver case and then enclosed in its morocco case.

(5) ALMANACK FOR 1840.
Poetically illustrated by Samuel S. Lover.
Illustrated with portrait of Duchess of Sutherland, Thomas More, Macready, and others.

(6) ALMANACK FOR 1841.
Poetically illustrated by Hon. Mrs. Norton.
Illustrated with portrait of Princess Maria of Hesse; Napoleon; Hon. Mrs Norton, and others.

(7) ALMANACK FOR 1842.
Poetically illustrated by Hon. Mrs. Norton.
Illustrated with portrait of Princess Royal, Ellen Tree, and others.

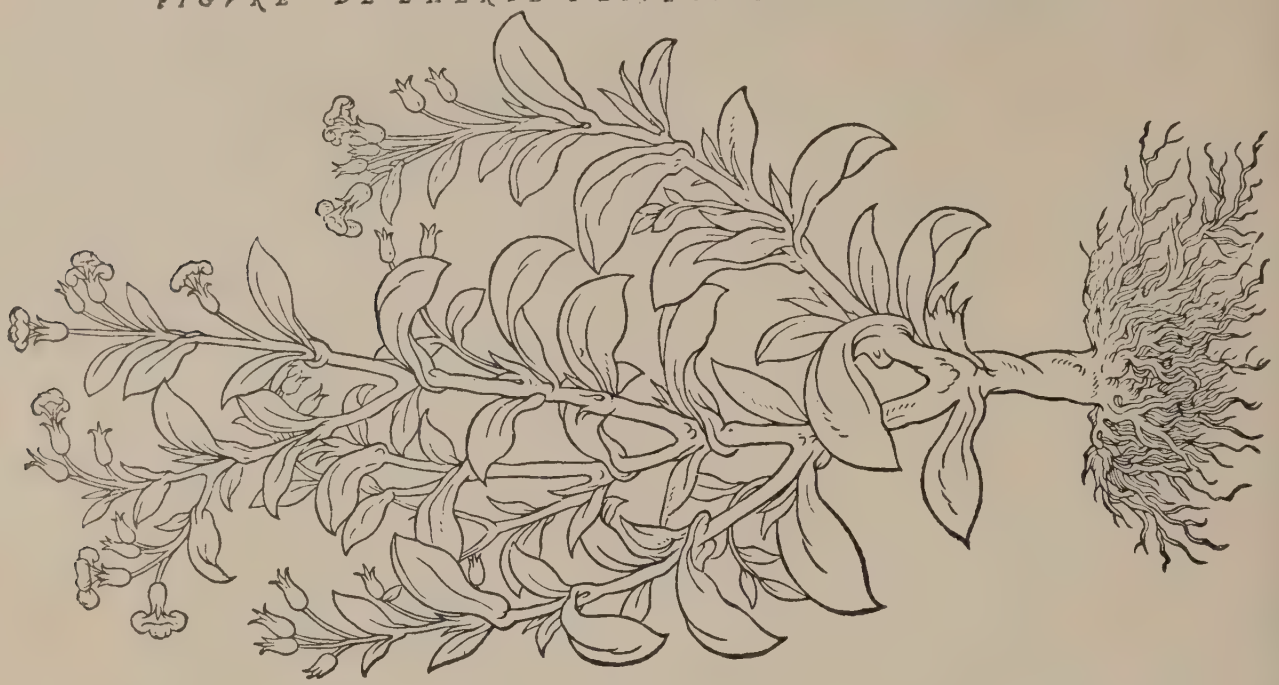
(8) ALMANACK FOR 1843.
Poetically illustrated by Miss Mitford.
Illustrated with portrait of Edward Prince of Wales, and others.



SEE ITEM NO. 189.

Cõtre la toux & autres maladies froides, en eau d'hy ſope. Elle fortifie l'eſtomac & la marix : & cauſe bõ ne haleine. Finalement, par ſes facultez elle eſt appe ritiue, diſcuſſiue de flatuoſitez. Sa racine ſe mache en tems de peſte, & tire fort ſur l'odeur de muſc. Elle ha le bas de ſes feuilles rougeatre, & la tyge pareil- lement, quãd apres la graine cueillie elle eſt arrachée.

FIGVRE DE L'HERBE PETVM OV MEDICEE MASLE.



SEE ITEM NO. 190.

190. [TOBACCO.] JACQUES GOHORY: *INSTRUCTION SUR L'HERBE PETUM, 1572.*

INSTRUCTION SUR L'HERBE PETUM, DITTE EN FRANCE L'HERBE DE LA ROYNE OU MEDICÉE: ET SUR LA RACINE MECHIOCAN PRINCIPALEMENT (AVEC QUELQUES AUTRES SIMPLES RARES & EXQUIS) EXEMPLAIRE A MANIER PHILOSOPHIQUEMENT TOUS AUTRES VEGETAUX.

With two woodcuts of the tobacco plant (one being a double-page woodcut). Small 4to. Levant morocco, g.e. by Rivière.

PARIS, GALLIOT DU PRÉ, 1572.

(*See Illustration opposite.*)

£52 10s

One of the rarest books on tobacco and the earliest in date.

"ONE OF THE MOST IMPORTANT BOOKS IN THE HISTORY OF LETTER DESIGN"

191. TORY (GEOFFROY): *CHAMP FLEURY, 1529.*

CHAMP FLEURY. AUQUEL EST CONTENU L'ART ET SCIENCE DE LA DEUE ET VRAYE PROPORTION DES LETTRES ATTIQUES, QU'ON DIT AUTREMENT LETTRES ANTIQUES ET VULGAIREMENT LETTRES ROMAINES, PROPORTIONNÉES SELON LE CORPS ET VISAGE HUMAIN.

Title-page surrounded by the famous woodcut border and bearing Tory's device of the "Pot Cassé." With numerous woodcut initial letters, delightfully designed and engraved by Tory. Small folio. Old calf.

PARIS, GEOFFROY TORY, 1529.

(*See Illustration opposite.*)

£250

A magnificent copy of one of the finest French books of the 16th Century. The Champfleury owed its origin to "a letter of ancient form which I had not long since made for Maître Jehan Grolier," etc. The composition of that work is given to us by the author himself, in the form of a table of contents at the beginning.

This whole work is divided into three books.

In the first book is contained the exhortation to establish and ordain the French tongue by fixed rule for speaking elegantly, in good and sound French diction.

In the second is treated the invention of the Attic letters, and the proportionate coincidence thereof with the natural body and face of the perfect man. With several happy inventions and reflections upon the said Attic letters.

In the third and last book all the said letters, in their alphabetical order, are drawn and proportioned in height and width according to their proper formation and correct pronunciation, both Latin and French, as well in the ancient as in the modern manner.

In two sheets at the end are added thirteen different fashions of letters, to wit, Hebrew, Greek, Latin, French, and these latter in four fashions, which are:—"cadeaulx," "forme," "bastarde," and "tourneure." Then follow the Persian, Arabic, African, Turkish, and Tartar letters, which have, all five, one and the same type of alphabet. After these are the Chaldaic, the "goffes," which are otherwise called "Imperial and Bullatic," the Fantastic letters, the Utopian letters, or as one may say, Voluntary, and lastly, the floriated letters. With instructions for making ciphers of letters for golden rings, for tapestries, stained-glass windows, paintings, and other things, as need may arise.

The third book is the important part of Tory's work. Laying theory aside, he there gives us the exact design of the letters of the alphabet and the method of executing them. He does not overlook, moreover, this essential fact—that the designer of letters and the printer ought before all else to be grammarians in the ancient meaning of the word; and at the same time that he gives us the shape of a letter, he instructs us as to its value and pronunciation. It is at this point that Tory's book becomes especially interesting to us: he passes in review the pronunciation in vogue in each of the French provinces, or nations, as they were called then. One after another they appear before us, with their special idioms, which have become mere myths to-day—Flemings, Burgundians, Lyonnais,

CHAMP FLEVRY.

Au quel eſt contenu Lart & Science de la deue & vraye Proportiõ des Lettres Attiques, quõ dit autremẽt Lettres Antiques, & vulgairement Lettres Romaines proportionnees ſelon le Corps & Viſage humain.

Ce Liure eſt Priuilegie pour Dix Ans Par Le Roy noſtre Sire, & eſt a vendre a Paris ſus Petit Pont a Lenſeigne du Pot Caſſe par Maiſtre Geofroy Tory de Bourges / Libraire, & Autheur du dict Liure. Et par Giles Gourmont auſſi Libraire demourant en la Rue ſainct Iaques a Lenſeigne des Trois Coronnes.

PRIVILEGIE POVR DIX ANS.

SEE ITEM NO. 191.

Forésiens, Manseaux, Berrichons, Normans, Bretons, Lorrainers, Gascons, Picards, and even Italians, Germans, English, Scotch, etc. His observations do not stop at the somewhat mixed idioms of the men, but extend to the more individual language of the women.

In the first half of the sixteenth century the Roman letter again asserted itself, and Gothic characters were no longer the exclusive use of French printing-houses. This was due largely to the influence of that singular genius, Geoffroy Tory of Bourges, " who was at the forefront of all progress made in books, in the second quarter of the sixteenth century." He was at once poet, translator and critic, artist and workman, dreamer and reformer. He had been a traveller in Italy and was deeply moved by the Renaissance spirit. He wrote, printed and published books; he designed type in which to print them, and ornaments with which to adorn them. He reformed French orthography. He was a prime mover in introducing Roman types and made innovations in the arrangement of title-pages. In short, he was a kind of divine jack-of-all-trades. His famous Champfleury, begun in 1523, was published in 1529. It is one of the most important books in the history of letter design; and Tory was rewarded in 1530 for its production with the title of *imprimeur du roi*. Almost every one of his publications was charming, and his decorations for them, and for the books of other printers, the last word in distinction. Tory is important to us because of his part in fostering the fashion for Roman letters, thereby displacing Gothic types, and because he introduced in French printing the accent, apostrophe, and cedilla. Epitaphs are notoriously untrustworthy, but even making due allowance for that, we may well stand abashed at a person who was recorded as an " accomplished Scholar in both Latin and Greek, most devoted Lover of Letters, very expert Printer and learned Author, inasmuch as he wrote elegant Distichs on the parts of the House, composed some humorous Epitaphs in Latin in very ancient Style, translated Treatises of Xenophon, Lucian, and Plutarch from Greek into French, taught Philosophy at Paris in the College of Burgundy, was the first Man to discuss seriously the Art of Printing, described the Forms of the Letters, or Characters, of the Alphabet, taught Garamond, Chief of Engravers, and always performed the Duties of a good Man." Tory was born about 1480, and died in 1533.

An English translation of the " Champfleury," by George B. Ives printed by Bruce Rogers has just been issued to its members by the Grolier Club of New York in 390 copies.

THE BODONI TYPE-SPECIMEN BOOK

THE MOST MAGNIFICENT SPECIMEN OF BODONI'S PRINTING

192. [TYPE SPECIMENS.] BODONI: *MANUALE, 1818.*

MANUALE TIPOGRAFICO DEL CAVALIERE GIAMBATTISTA BODONI.

With the magnificent portrait of Bodoni by Rosaspina after Appiani. 2 vols., large 4to. Beautifully bound in old English crimson morocco, gilt lines and tooling on sides, gilt panelled back, inside dentelles, g. e., by R. Storr of Grantham (with his ticket).

PARMA, PRESSO LA VEDOVA, 1818.

(*See Illustration opposite.*)

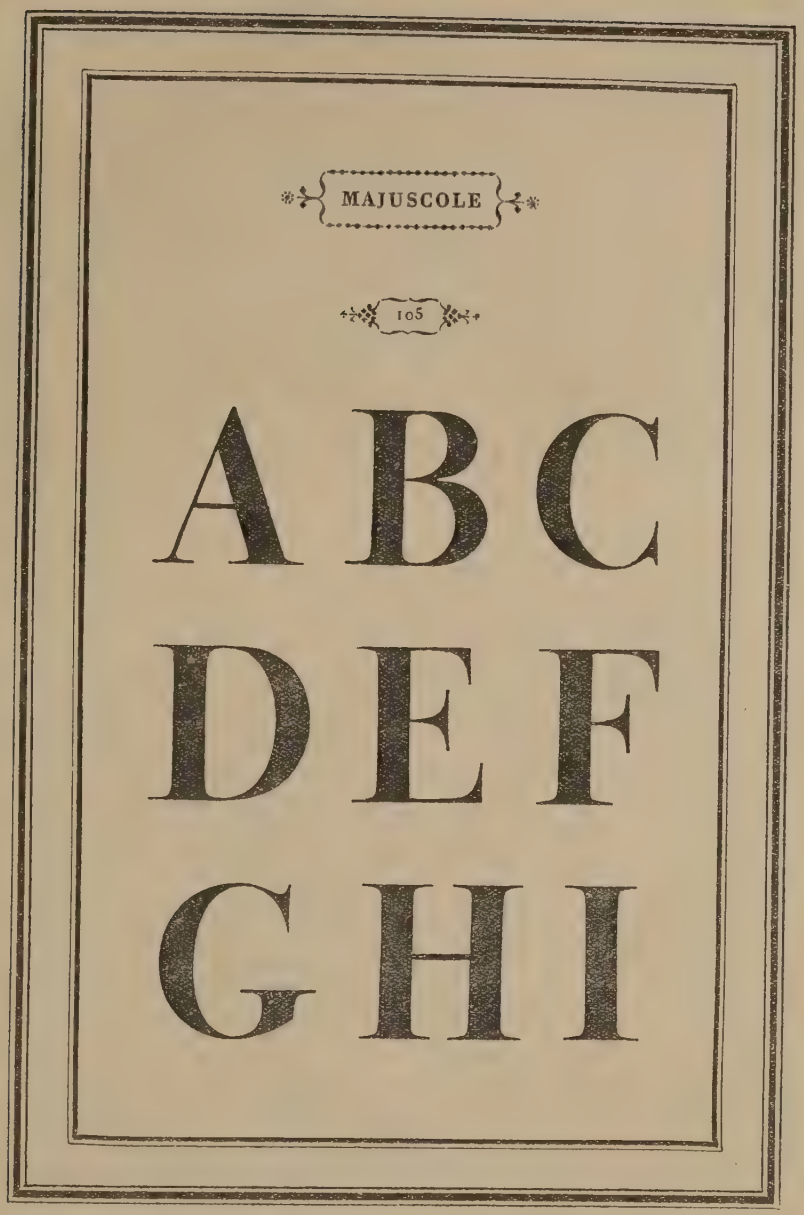
£210

Brooks, *Bibliografia di Edizioni Bodoniane,* No. 1216.

Brunet gives some details as to the execution of this book. According to him after Bodoni's death Orsi succeeded Bodoni in managing his private press, and he finished this work of Bodoni's at the request of the widow.

This magnificent book offers type specimens of more than two hundred and fifty different types, not only Roman, but also Greek, Russian, Oriental, etc., and also a magnificent collection of fleurons. The whole gives a bird's eye view of the wealth of Bodoni's Press, and has never been equalled.

THE COPY WE OFFER FOR SALE IS PRINTED ON THE FINEST PAPER AND IS IN A MAGNIFICENT CONTEMPORARY BINDING.



SEE ITEM NO. 192.

193. [VEGA.] LOPE FELIX DE VEGA CARPIO: *ORIGINAL AUTOGRAPH MANUSCRIPT.*

ORIGINAL AUTOGRAPH MANUSCRIPT OF LOPE FELIX DE VEGA CARPIO, WITH HIS SIGNATURE; CONSISTING OF NINE BALLADS, THIRTY-SIX SONNETS, TWO PRELIMINARY PLANS OF COMEDIES, SEVEN SONGS, FORTY-TWO LYRICS, ELEGIES AND OTHER POETICAL COMPOSITIONS, AND FOUR PROSE PIECES.

Comprising altogether about 330 pages, small 4to, bound for Agustin Duran in a Spanish romantic binding of crimson morocco, sides ornamented with gilt foliated scrolls; gilt panelled back; doublures and fly-leaves in green watered silk; (preserved in crimson crushed morocco case, by Sangorski and Sutcliffe).

(*See Illustration opposite.*)

£5000

Lopez Felix de Vega Carpio, the most versatile of Spanish poets, and veritably the "Spanish Shakespeare," was born in Madrid in 1562.

Almost as soon as he could hold a pen in his hand, he began to write poetry; and, when quite a youth, became involved in a duel with a man whom he had satirised in his poems. The incident proved more serious than had been anticipated, and Vega, mortally wounding his opponent, was obliged to leave Madrid.

For some years he was occupied with military duties, and was actually on board one of the galleons of the ill-fated *Invincible Armada;* but he left the service two years later to resume his literary career.

In 1597 he set himself to the work of writing plays, which soon enjoyed a great vogue. He had married twice, and on the death of his second wife in 1604 he renounced the world and became a member of the Franciscan Order and a familiar of the Inquisition. He continued to write poetry and plays, which brought him both fame and fortune in his own day; but towards the end of his life, in 1635, he imposed the most rigorous hardships upon himself, which materially accelerated his death.

He was a most prolific writer, but his publications, though very numerous, do not comprise his full literary output; and he combined swiftness with his skill, for he is reputed to have spent but a few hours in the composition of each work.

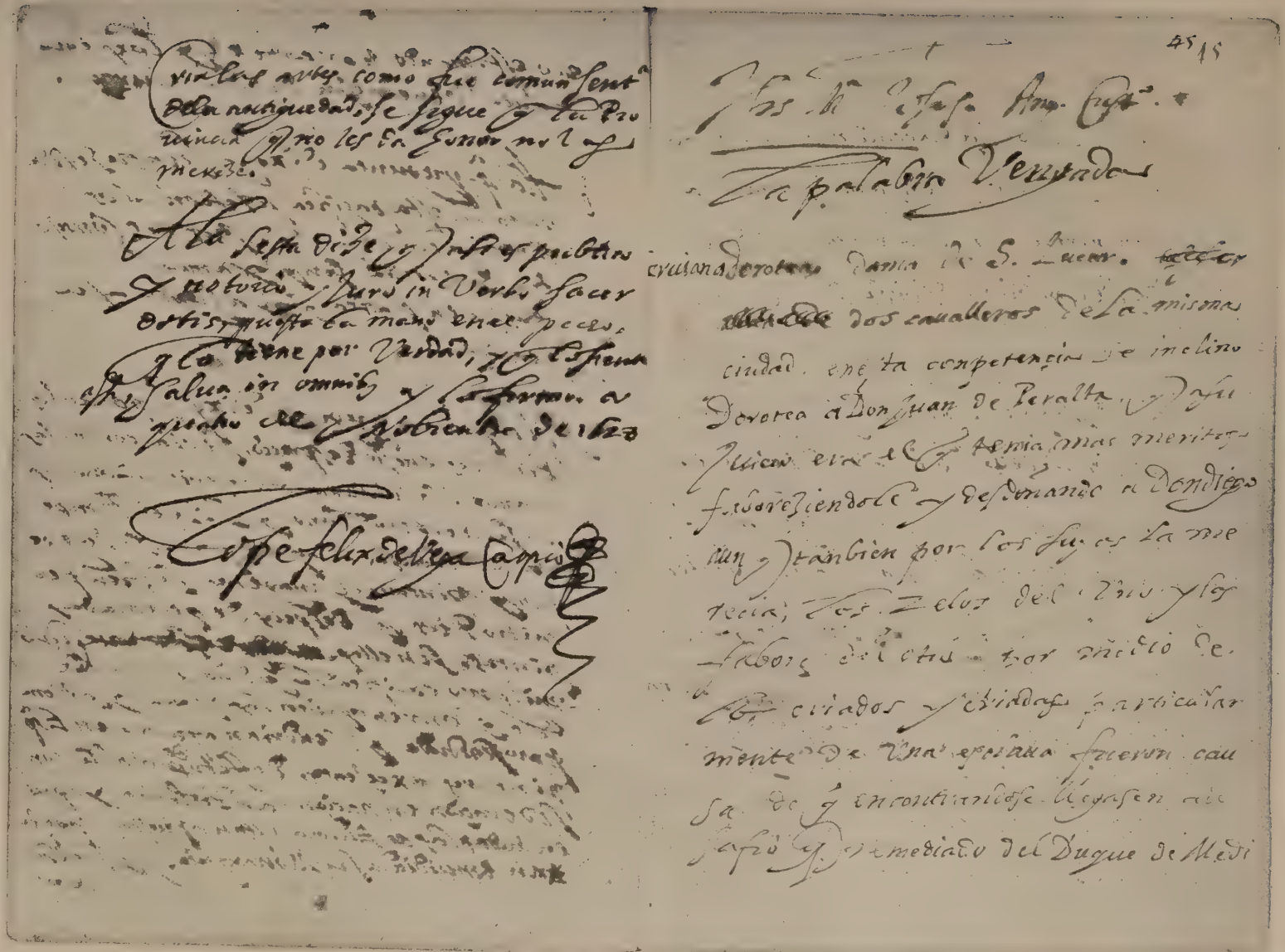
His publications, of almost any edition, are valuable and much sought after. How immeasurably more valuable, then, is this volume in which he jotted down the original drafts of his poems and prose, and which brings us into intimate contact with the influence of the master's brain and hand.

This truly "precious codex," as it is described by the former owner, consists of a hundred items from the poet's pen, the majority of which are unknown, and only a few of which have been published in Lope's own publications. Of these, nineteen were published in the *Obras Sueltas de Lope,* including his *Niño de mis ojos luz,* of which he made several corrected versions in these pages.

One of the most notable sonnets contained herein, beginning *Atreviose el Ingles,* is the one commemorating "the Englishman's arrival in Cadiz," and refers to the raid on Cadiz by Drake, with whom Lope de Vega had already come to grips in the early days of his career with the Armada.

Another of the sonnets, entitled *Corderito, Corderito,* bears his pseudonym *Burguillos,* a name which he assumed when writing his more jocose poems, as he believed that that kind of composition was not altogether becoming to his dignity as a priest and familiar of the Inquisition. Further testimony of his identity as *Burguillos* is provided by another composition in this manuscript, *Porque no echeis a perder,* which is unpublished and is written in Lope's hand under the name *Burguillos.*

Of the unpublished work, an important item is *La Palabra Vengada,* the preliminary outline of three acts of a comedy; the madrigal, *Con triste voz Cleopatra se lamenta,* which may have been inspired by Shakespeare,



SEE ITEM NO. 193.

and a delightful sonnet to Leander, *Rompe las olas con el tierno pecho,* which the poet corrected many times before he considered it perfected; but which is, apparently, unpublished and therefore hitherto lost to posterity.

These charming compositions are in the poet's best vein; but, as many of them are sonnets to various individuals, or were written to commemorate some notable event, it is quite possible that some of them have been incorporated in the preliminary pages of other publications, as was the custom in Lope de Vega's day.

An important prose item is an interesting dissertation on art entitled *Respuesta al Ynterrogatorio en favor de los Pintores,* which covers thirteen pages and is signed *Lope Felix de Vega Carpio*—incidentally establishing the fact that Lope was his Christian and not part of his surname—together with his paraph, which appears at the foot of some other compositions and confirms the authenticity of these notes. This item is a reply to a request which had been addressed to Lope for his opinion as to the status of painters, and in which he declares in their favour, that painting should be considered one of the liberal arts and free from taxation.

There is also an interesting draft of a letter, evidently addressed to a distinguished Latinist, whose " erudition and great style " he lauds, stating that although he was a priest and " a servant of the Council "—it was probably written when he was a censor at the Inquisition—he would, without flattery, " rate this poem above any I have seen in that language "; adding, modestly, that he is sending the recipient a little book, " as there is nothing of mine in it, otherwise it would seem a presumption to send it to him who is a Prince of the Latin language."

As to the poetical compositions, they are of supreme interest because they reveal to us the poet's first-thoughts, with scarcely a page that does not contain some alterations in the poet's autograph; and this in fact throws an interesting sidelight upon his reputation for " facile " writing, revealing more of his genius for polish than for purely spontaneous poetising, the *effect* of which was invariably fluent. In this respect Bouillet says of him: *" Lope de Vega était d'une fécondité incroyable; on dit qu'il fit 2200 pièces . . . quelques heures lui suffisaient pour composer ses pièces. La poesie en est harmonieuse et facile et justifie le nom de divin donné à Lope par ses compatriotes."*

Although most of the compositions are in pure Castillian, a curious item in this collection is a poem in dialect, a strange medley of Galician, resembling Portuguese, and Castillian.

Many of these drafts are interrupted by the insertion of other compositions; while, in some instances, the back of one page is used, upside down, for the beginning of some fresh piece of work.

" All this points to the fact," remarks the writer of the index in a prefatory note, " that he used to carry a pad of blank paper about with him, and would write down, there and then, whatever his inspiration dictated."

The codex came into the possession of Don Agustin Duran in 1850 or a little earlier. It was, as he states in his preface, " a present given to me in Seville by Señor Don Miguel de Espinosa, prebendary of the Church of Seville, who refused a substantial sum which a stranger had offered him for it in order to sell it, I believe, to Lord Holland."

Señor Duran added that he had another smaller codex (of which the index only is appended to this volume) which he gave to a friend in January, 1850, and of which no trace is now to be found.

Our codex was subsequently given to his son, Don Francisco Duran y Cuerbo, who, in turn, gave it to his son, Don Francisco Duran y Suvent.

Don Agustin Duran (1793-1862), a native of Madrid, was one of the principal Spanish writers to advance the cause of *romanticism*. A pupil of Lista, and friend of Quintana and Gallardo, with whom he subsequently disputed, he was the first Spanish contemporary of Böhl and Faber to realize the literary value of ballad and drama in the " golden age." He designated as *romantic* the school of Lope de Vega and Calderon, and compiled a *Romancero* in 1828, containing the most important and extensive collection of ballads and *romances* which had, until then, been gathered over a period of perhaps a thousand years.

The following is a full list of the store of treasures contained in this volume, as indexed by Señor Duran, together with a translation of his prefatory notes.

" Autograph draft codex in which Lope de Vega Carpio wrote in his own hand and as first composition, a part of his lyrical poems; undoubtedly corrected before publication as may be inferred from the numerous revisions contained in the original text.

" This codex is particularly precious withall, because the majority of the poems which it contains appear to be unpublished and amongst the finer ones which the author wrote.

" This was a present made to me in Seville by Sr. Don Miguel de Espinosa, prebendary of the Holy Church of Seville, who refused a considerable sum which a foreigner had offered him, to sell it, as I remember, to Lord Holland.

" Another autograph codex of the same author, of which I give a descriptive index at the end of this volume, I presented to my friend Don Pedro José Pidal on 6th January, 1850.

(Signed) " Agustin Duran."

Contents of this Codex.

NO.

1 Tan vivo eſta en mi almo. *Dirge. Published in Vol. 7, p. 253, Obras sueltas de Lope.*

2 Anticipó la purpura olorosa. *Sonnet. Published in Vol. 1, p. 272, of the same.*

3 Dedication in prose, to the Duke of Sesa, of a translation from Latin, in Caſtillian, of a devotional work.

4 Tres veces encendió la luz Febea. *Sonnet. Published in Vol. 4, p. 499, Obras sueltas de Lope.*

5 Letter in prose (*unpublished*).

6 Con dulce amor con religioso culto. *Unpublished fragment of a sonnet to a portrait of Pope Urban.*

7 Aqui la majeſtad del sol Romano. *Unpublished sonnet to the same.*

8 Bajaba entre nuves de oro. *Unpublished ballad.*

9 Oy no fia Pascuala. *Unpublished dirge.*

10 Atrevioso el Ingles de engaño armado. *Sonnet on Drake published in Vol. 4, p. 500, of Obras sueltas de Lope.*

11 Doctor, si a quien yo tuve mas respeto. *Unpublished sonnet.*

12 De rojo y azul colores. *Unpublished ſtanza of ten verses.*

13 Yo gusto Señor Jacome en quereros. *Unpublished sonnet.*

14 Feria, despues que del arnes dorado. *Sonnet published in Vol. 4, p. 501, Obras sueltas de Lope.*

15 Segundo Santo, aquel alegre dia. *Unpublished sonnet to St. Secundus.*

16 En toda la Serrania. *Unpublished short poem to St. Felix.*

17 Luce de escura sombra al sol ausente. *Sonnet published in Vol. 4, p. 502, Obras sueltas de Lope.*

18 La bendicion del arca antiguamente. *Unpublished devotional sonnet.*

19 Si en alegre color, si en negra tinta. *Sonnet published in Vol. 4, p. 503, of Obras sueltas de Lope.*

20 Cierto fiscal del mundo impertinente. *Sonnet published in Vol. 4, p. 508, of the same.*

21 Las campanitas del Alba. *Unpublished Love Song.*

22 Vamos, Paſtores, vamos. *Unpublished Song.*

23 Paulo Jurisconsulto soberano. *Unpublished Sonnet.*

24 Honor de vueſtro noble patrio suelo. *Unpublished Sonnet.*

25 Seyano á leves culpas, graves penas. *Sonnet published in Vol. 1, p. 274, of Obras sueltas de Lope.*

26 Quiere Juana persuadirme. *Unpublished Song in varied rhyme.*

27 Matan á Bras desvelos. *Another such, unpublished.*

28 El Jupiter español. *Unpublished roundel for an amplification of verse.*

29 Ecliptica militar. *Unpublished amplification of verse for the foregoing, in ten stanzas of ten verses.*

30 Con respeto se retrata. *Stanza in ten verses to the Fount of Garcilaso de la Vega, published in Vol. 19, p. 167, Obras sueltas de Lope.*

31 Pretri, la muerte q. con pié invisible. *Sonnet on the death of Girolamo Pretri, published in Vol. 1, p. 273, of Obras sueltas de Lope.*

32 Con tan sublimes numeros decora. *Unpublished Sonnet.*

33 Si Dios no hiciera flores, primavera. *Unpublished Sonnet to Padre Hortensio Paravicinio.*

34 Es adagio provincial. *Unpublished metrical composition of five verses.*

35 Comienza el mayor planeta. *Ballad to the Duke of Bejar.*

36 Triſte sale o Cabaleyro. *Unpublished Sonnet in Galician-Spanish dialect.*

37 Celos que no me matais. *Unpublished short poem (adaptable to music).*

38 Canta Camargo a Nicolas, y canta. *Sonnet published in Vol. 17, p. 222, of Obras sueltas de Lope.*

39 Alza la frente de cristal ceñida. *Sonnet published in Vol. 1, p. 228, of the same.*

40 Dedication in prose for a treatise on music.

41 Reply, in prose, given by Lope de Vega, in favour of painting being considered one of the liberal arts, with Lope de Vega's signature. *Unpublished prose piece.*

42 Plan of a Comedy by Lope de Vega, entitled *La palabra vengada* (*unpublished*).

43 El Poeta florido ya se entiende. *Unpublished Sonnet to Luis Velez de Guevara.*

44 Seraficas plumas cria. *Unpublished stanzas in ten verses to the Licentiate Felices.*

45 Plan of Act. I of a Comedy (*unpublished*).

46 Cuando viniendo á la mayor delicia. *Unpublished jocular Sonnet.*

47 Yace en eſte tonel Maria de Angola. *Another such, unpublished.*

48 Viva llama de amor q. arder porfia. *Another such, unpublished.*

49 Esperame Bras a fuera. *Unpublished Ballad and Prologue to the King and Queen.*

50 Hermosas alamedas. *Unpublished Eclogue, interrupted by another composition on p. 88, continued on p. 94, and finished on p. 96.*

51 Muy reverente senado. *Unpublished Prologue written for the foregoing Eclogue. (Lope should have placed this Prologue before the Eclogue, but he has placed it in the middle of the MS. and thus divided it).*

52 Continuation of the Eclogue, cut into by the foregoing Prologue (*unpublished*).

53 Dijo el amor sentado en las orillas.

54 Huyendo va de mi Filida ingrata.

55 Cantad, Cantad sonoros arroyuelos. *Three unpublished Couplets for an Eclogue.*

NO.

56 Levanta la cabeza-Isagoge a los Rs. Eſtudios de San Isidro de la Compañia de Jésus dedicada al Illmo. y Rmo. Señor de Braga. *Published in Vol. 10, p. 308, of Obras sueltas de Lope. In this manuscript this compisition is interrupted on p. 122, continues on p. 125, and ends on p. 122, with the text that follows the verse "Con eſta sacra olivia."*

57 Rompe las olas con el tierno pecho. *Unpublished Sonnet to Leander.*

58 Dejame pensamiento. *Unpublished Couplet (Madrigal).*

59 Con triſte voz Cleopatra se lamenta. *Unpublished Madrigal to Cleopatra.*

60 Continuation of Isagoge a los Eſtudios de San Isidro, *continued on p. 122 from the verse "Con eſta sacra oliva" (unpublished).*

61 Vuelan cual mariposes. *Unpublished Madrigal.*

62 Sale la Aurora en oriental esfera. *Sonnet published in Vol. 17, p. 266, of Obras sueltas de Lope.*

63 Podran para no cansaros. *Unpublished Stanza in ten verses.*

64 Tu dulce voz cual suele en primavera. *Sonnet published in Vol. 17, p. 261, of Obras sueltas de Lope.*

65 Deseoso Pedro Santo. *Unpublished Ballad to St. Peter of Verona.*

66 Como mercader del mundo. *Unpublished Ballad to St. Lucius.*

67 Tan, Tan, Tan. *Unpublished Letrilla (short poem adapted to music) to St. Lucius.*

68 Por bien dichas pudieran eſtas culpas. *Unpublished Stanza.*

69 Eſte sin blanca, generosa Artiaga. *Unpublished jocular Sonnet.*

70 Cuando arrogante, oh perfido! presumas. *Unpublished Sonnet to Octavio Auguſto.*

71 Niño de mis ojos luz. *Roundel, a gloss on which is to be found in Vol. 19, p. 297, of Obras sueltas de Lope, to the "Niño de la Cruz."*

72 El zagalejo de Juana. *Unpublished ballad to St. Juana de la Cruz.*

73 El esposo de Juana. *Unpublished short poem to St. Juana de la Cruz.*

74 Quien llama? quien eſtá alli. *Unpublished carol, which begins like the one published in Vol. 16, page 290, of Obras sueltas de Lope, but is not the same item.*

75 No es la primera vez q. desgarrado. *Unpublished song.*

76 Niño de mis ojos luz. *Roundel to the "Niño de la Cruz"; the same as on p. 144.*

77 Aunque ya mi bien tengais. *Unpublished amplification to the roundel "Niño de mis ojos luz," in ten-verse stanzas.*

NO.

78 Niño de mis ojos luz. *Roundel; same as on p. 144.*

79 Porque no echeis a perder. *Unpublished ten-verse stanzas glossing the foregoing roundel, in Lope's autograph, under the pseudonym of Burguillos. Lope assumed this name in writing his jocular poems, believing that this kind of poem might affect his dignity.*

80 Niño que viendo eſtais. *Unpublished ten-verse stanza to the "Niño de la Cruz."*

81 Del alta mar de los cielos. *Unpublished devotional ballad with chorus.*

82 Corderito, corderito. *Jocose devotional ballad composed under the pseudonym of Burguillos printed in Vol. 19, p. 295, of Obras sueltas de Lope.*

83 No parece cuerda accion. *Unpublished ten-verse stanzas to Dr. Juan de Leon.*

84 Rompe las ondas con el tierno pecho. *Unpublished sonnet to Leander.*

85 Dejame pensamiento. *Unpublished Madrigal couplet.*

86 Con triſte voz Cleopatra se lamenta. *Unpublished Madrigal.*

87 Mi eſtrella, si hay eſtrellas. *Unpublished "Silva" (metrical composition).*

88 Suspenso por las margenes eſtivas. *Unpublished Madgiral.*

89 Yo, c'aga prados, Valenzuela en raza. *Unpublished jocular sonnet.*

90 Peniso amigo, codiciar mi muerte. *Sonnet published in Vol. 19, p. 62, Obras sueltas de Lope.*

91 De do viene el Caballero. *Unpublished jocular Letrilla (short poem adapted to music).*

92 Buscaba un Paſtor del Tajo. *Unpublished paſtoral ballad.*

93 Pues ya no sois lo q. fuistes. *Unpublished Letrilla.*

94 Cuando tus siempre angelicos pinceles. *Sonnet to the painter Francisco de Pacheco.*

95 Al son de los arroyuelos. *Firſt stanza of a Letrilla, published in Vol. 7, page 99, Obras sueltas de Lope.*

96 La fortaleza que admiro posible. *Unpublished sonnet.*

97 Si es vida al hombre la forma. *Unpublished song, to the Euchariſt.*

98 Si el hombre llega á pedir. *Unpublished amplification to the foregoing song, in ten-verse stanzas.*

99 Echado el mayor mundo todo el velo. *Unpublished love sonnet.*

100 Gran Leon de Ezequiel. *Unpublished jocular ten-verse stanzas in favour of Montalvan.*

BOUND BY EDWARDS OF HALIFAX AND WITH FORE EDGE PAINTING.

194. VIRGIL: *OPERA, 1778.*

OPERA. (BUCOLICA, GEORGICA, ET AENEIS.) EX EDITIONE PETRI BURMANI.

2 vols. in 1. Folio. A magnificent specimen of binding by Edwards of Halifax. Vellum, gold border round sides, prettily gilt back, and in the centre of each cover, under the vellum, a most charming oval drawing in India ink, the upper cover being a reproduction of one of the Marlborough gems, the lower cover being a scene in Virgil. Under the gilt of the fore-edges is a painting of a forest and river scene, with a mansion and a mountain in the background.

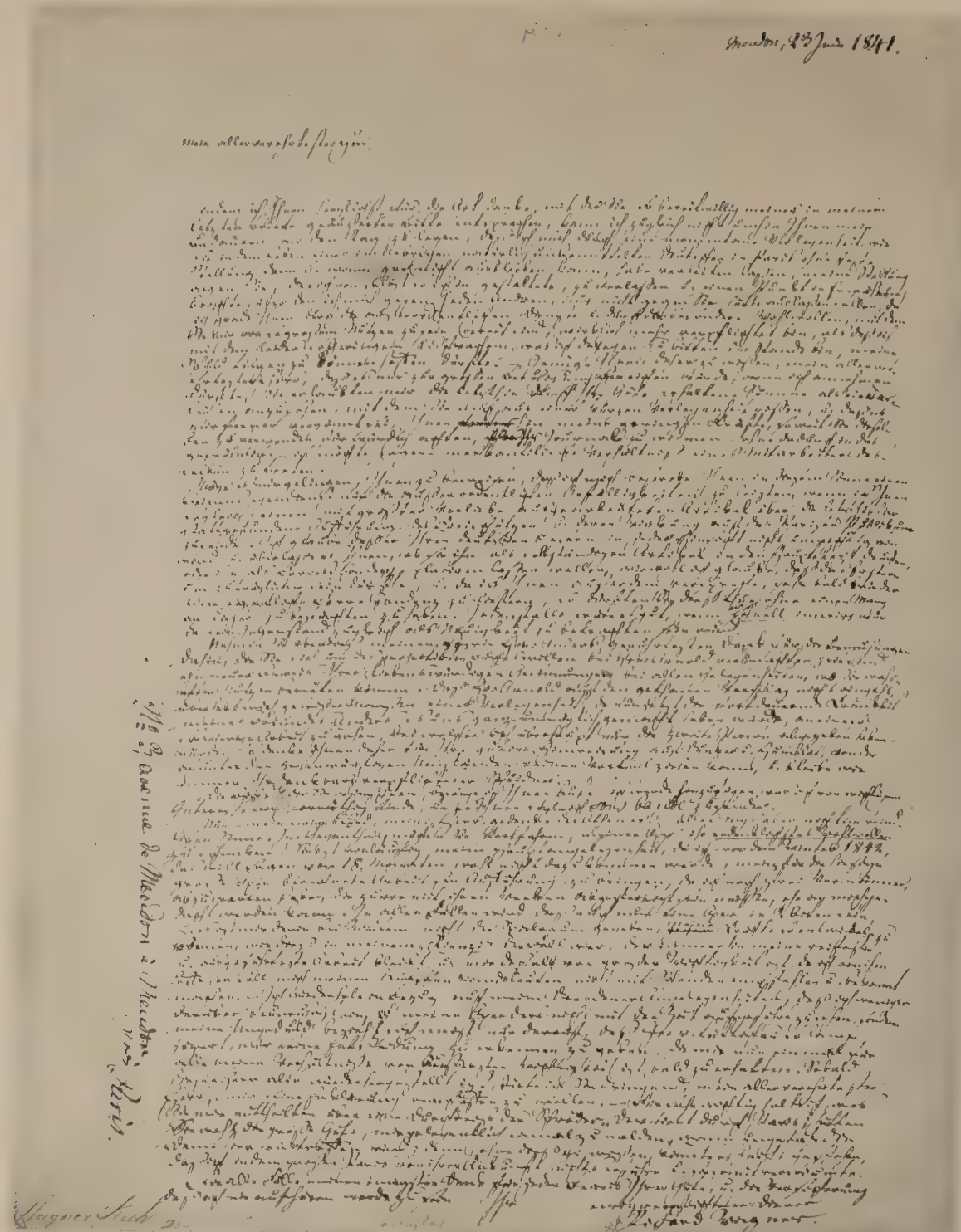
GLASGOW, ANDREW FOULIS, 1778.

(*See Illustration opposite.*)

£210

THIS IS PROBABLY THE FINEST SPECIMEN OF BINDING EXECUTED BY EDWARDS OF HALIFAX.

SEE ITEM NO. 194.



SEE ITEM NO. 195.

195. WAGNER (RICHARD): *AUTOGRAPH LETTERS, 1841-1882.*

A REMARKABLE COLLECTION OF THIRTY-TWO LETTERS, COMPRISING THIRTY AUTOGRAPH LETTERS SIGNED AND TWO LETTERS SIGNED WRITTEN TO H. T. WINCKLER, LOUIS SPOHR, CARL GAILLARD, FRANZ HUFFER, MR. PLUDDEMANN, MR. MATHIEU, HERR REIMANN, J. F. CHAMPFLEURY, CARL VOLTZ AND HANS RICHTER.

64 pages, 12mo, 8vo, and 4to.

1841-1882.

(*See Illustration opposite.*)

£365

A collection of letters of most unusual interest and importance. Wagner speaks of the rights of his opera "Rienzi," which he refers to as his most mature and carefully finished work. He is developing a plan for his next work ("The Flying Dutchman"), mentions the proposed production of "Tannhäuser," and the possible production of "Tristan" at Venice; concerts at Darmstadt and before Prince of Hohenzollern-Hechingen; the struggle to obtain the production of his works in Paris, speaking bitterly of France and the French people; the command performance by Napoleon III of "Tannhäuser;" and the royalties on "Meistersinger," "Reinzi," "Tannhäuser," "Flying Dutchman," "Lohengrin." He sends a letter of appreciation to Louis Spohr, refers to the arrangements for the Bayreuth Festival when Niebelungen was performed.

(Trans.):—"I am about to take leave of my wife to go to Hamburg to conduct the first performances of my Rienzi. I am surrounded with troubles and worries; my publisher chases me everywhere with proof sheets, etc.; then your paper came into my hands with the latest reports about my 'Dutchman,' a feeling overpowered me towards you that I cannot possibly call mere gratitude. . . . Your sympathy for me is of so inspiriting effect upon me that it is like the impression made by a splendid work of art which thoroughly inspires me! Such stimulating emotions bear good fruit, for they are very productive, let us wait and see what I shall produce in gratitude to you."

(Trans.):—". . . My old acquaintance Hoffman, at present the director of 'Josephstadt' theatre has asked my permission to produce my Tannhäuser at this theatre. I confess to you that I should have no objections to this if I had not heard from my friend Liszt that you had been taking great trouble in preparing my opera for the 'Kaernthner Thor' theatre. So that I may not upset your plans in any way I think the best I can do is to leave the decision to you. If you think you can soon produce Tannhäuser at the Kaernthner Thor theatre, it is a question as to whether it being performed beforehand at the 'Josephstadt' theatre would interfere with your plans." Etc.

(Trans.):—". . . It is absolutely necessary for my undertaking to be in May and your statement that you could not come before the beginning of June was the first obstacle to the fulfilment of my plans I saw that I must give up all hope of the co-operation of the singers from the State opera house of Vienna, and consequently had to devise a new plan, and this is: to give a first performance of Tristan and Isolde under my personal directions, I see no chance of giving it anywhere in Germany, and as Mr. Eckert has not answered my request to let me know if it were possible in Vienna, I have simplified everything and engaged the caste necessary for a performance of Tristan—to repeat it about six times, and chosen such artistes who could promise their co-operation from the middle of April till the end of May." Etc.

(Trans.):—"I trust you will find no difficulty in securing for me, for the performing rights of my opera 'Rienzi' a fee of one thousand francs. I have been much gratified to receive assurances repeatedly from Weimar that my Operas have been for a number of years of exceptional pecuniary advantage to the Grand-Ducal Theatre, so that I cannot do otherwise than surmise that the management will gladly avail itself of this opportunity of also granting me some benefit, especially as this is an opera which can be considered a 'draw' and for which I am, nevertheless, not asking more than other good theatres have paid me. . . .

"The above mentioned sum would at this moment be of great service to me." Etc.

(Trans.):—". . . I have daily rehearsals which are of course very trying, but which I manage somehow. Unfortunately, I am still behind with my work for Tannhäuser because I have neither the muse nor the time for it. It will be the beginning of February before the performance is ready." Etc.

(Trans.):—". . . Tannhäuser will probably be performed on the 25th of this month. I am expecting an exceptionally fine performance. Nevertheless, my future causes me much anxiety. I can see no suitable spot in Germany for the production of my new works." Etc.

196. WHETSTONE (GEORGE): *THE ENGLISH MYRROR, 1586.*

THE ENGLISH MYRROR. A REGARD WHEREIN AL ESTATES MAY BEHOLD THE CONQUESTS OF ENUY: CONTAINING RUINE OF COMMON WEALES, MURTHER OF PRINCES, CAUSE OF HERESIES, AND IN ALL AGES, SPOILE OF DEUINE AND HUMANE BLESSINGS, UNTO WHICH IS ADIOYNED, ENUY CONQUERED BY VERTUES. PUBLISHING THE PEACEABLE VICTORIES OBTAINED BY THE QUEENES MOST EXCELLENT MAIESTY, AGAINST THIS MORTALL ENIMIE OF PUBLIKE PEACE AND PROSPERITIE, AND LASTLY A FORTRIS AGAINST ENUY, BUILDED UPON THE COUNSELS OF SACRED SCRIPTURE, LAWES OF SAGE PHILOSOPHERS, AND POLLICIES OF WELL GOUERNED COMMON WEALES: WHEREIN EVERY ESTATE MAY SEE THE DIGNITIES, THE TRUE OFFICE AND CAUSE OF DISGRACE OF HIS VOCATION.

Title within ornamental border. First Edition. Printed in Gothic and Roman Letter. Small 4to., half russia.

LONDON, PRINTED BY I. WINDET FOR G. SETON, 1586.

(*See Illustration opposite.*)

£110

The Author, George Whetstone, was born about 1544. He was a friend of Gascoigne and Churchyard, and following the example of these friends he turned for a livelihood to literature. He wrote a Play, entitled: "Promos & Cassandra," from which Shakespeare took his plot of "Measure for Measure"; and Whetstone's version is reprinted in Collier and Hazlitt's "Shakespeare Library."

The present work, "The English Myrrour," is also a work which must have been familiar to Shakespeare. It is dedicated to Queen Elizabeth, and has on reverse of title the Royal Arms, with an acrostic in verse to the Queen. The work itself is interspersed with verse. It is divided into three books, each with a separate title page, the second book being entitled:

> ENUY, conquered by Vertue: Publishing the blessings of peace: the scourge of traitours: and glory of Queene Elizabeths peaceable victories: accompanied with manie other comfortable regardes for good subiectes.

The third book is entitled:

> A FORTRESSE AGAINST ENUY: Builded uppon the councels of sacred Scripture, lawes of sage Philosophers, and policie, of well governed Common weales.

The Second Division of the book treats of the reigns of the Tudors in England, and supplies much interesting detail respecting conspiracies against Elizabeth's rule.

One can well imagine Shakespeare consulting this volume for much of his material when writing his historical plays.

The Engliſh Myrror.

A REGARD
Wherein al eſtates may behold the
Conqueſts of Enuy:

Containing ruine of common weales,
murther of Princes, cauſe of hereſies, and
in all ages, ſpoile of deuine and humane
bleſsings, vnto which is adioyned,
Enuy conquered by vertues.

Publiſhing the peaceable victories obtained by the Queenes moſt excellent Maieſty, againſt this mortall enimie of publike peace and proſperitie, and laſtly
A Fortris againſt Enuy,

Builded vpon the counſels of ſacred Scripture, Lawes of ſage Philoſophers, and pollicies of well gouerned common weales: wherein euery eſtate may ſee the dignities, the true office and cauſe of diſgrace of his vocation.

A worke ſafely, and neceſſarie to be read of euerie good ſubiect.

By George Whetſtones *Gent.*

Malgre.

Seene and allowed.

AT LONDON.
Printed by *I Windet* for G Seton, and are to be ſold at his ſhop vnder Alderſgate
1586.

SEE ITEM NO. 196.

FROM THE ONLY PRESS AT BURGDORF

197. [WOLFGANG, (BISHOP OF RATISBON,)] *LEGENDA, 1475.*

LEGENDA SANCTI WOLFGANGI.

Gothic Letter, 33 long lines to a full page. Capital spaces. Initial strokes and underlines supplied in red. Folio. Levant morocco, g.e. by Rivière.

BURGDORF, [PRINTER OF JACOBUS DE CLUSA], 1475.

(*See Illustration opposite*).

£275

Hain *16221. Proctor 7804. B.M. Cat. Incun., Vol. III, p. 801.

Two dated and three undated books are assigned to this unidentified printer at Burgdorf, in Switzerland, in the canton of Berne. The dated books, both of the year 1475, are the Jacobus de Clusa, *De animabus e corporibus exutis,* and the *Legenda Sancti Wolfgangi,* here described. The type found in them all is of the same general character as that used by the " Printer of Henricus Ariminensis " at Strassburg, but has a slightly smaller body.

St. Wolfgang, a Bishop of Ratisbon, had previously been a successful missionary in Hungary. He was famed for the many miracles he wrought.

No copy in U.S.A. (according to Census).

Tua ſacramenta ſumentes queſumus domine deus noſter vt beati wolfgangi cõfeſſoris tui atq; pontificis nos foueant continuata preſidia. Per do.

In wolfgãgi canam2 honorem chriſto dulce melos
Dignus pangi cõſcendit in die iſto preſul celos. Cui
naſcẽs ex ſuauia. hui2 mundi leuia: puer ſpreuit. Nox
excellens artib2. in remotis partib2. fama creuit. D2
ſcolarum regimen. cogitur ad culmen decanat2. Sed
aſpernens ſeculum. fit in clauſtro ſpeculum: monacho
rum. Demum in pannonia. fidei preconia: fruſtra ſerit
Ratiſpona preſulem. ceſar facit exulem. dñi non queunt
hic errata corrigit. lapſis manum porrigit. deus illũ
dirigit: proſperando. Gregem chriſti paſtibus. fouet
ſine faſtibus. hoſtis obſtat aſtibus: vigilãdo. Fraudis
heretice: victor. prophetice: multa predixit mirifice
Celo dans ſpiritum. poſt ingens meritum. gregem de
fendat nunc creditum. Amen.

Impreſſum in opido burgdorf.
Anno domini. M.cccc.lxxv.

SEE ITEM NO. 197.

198. [WOTTON BINDING] CICERO: *EPISTOLAE, 1543.*

EPISTOLAE FAMILIARES.

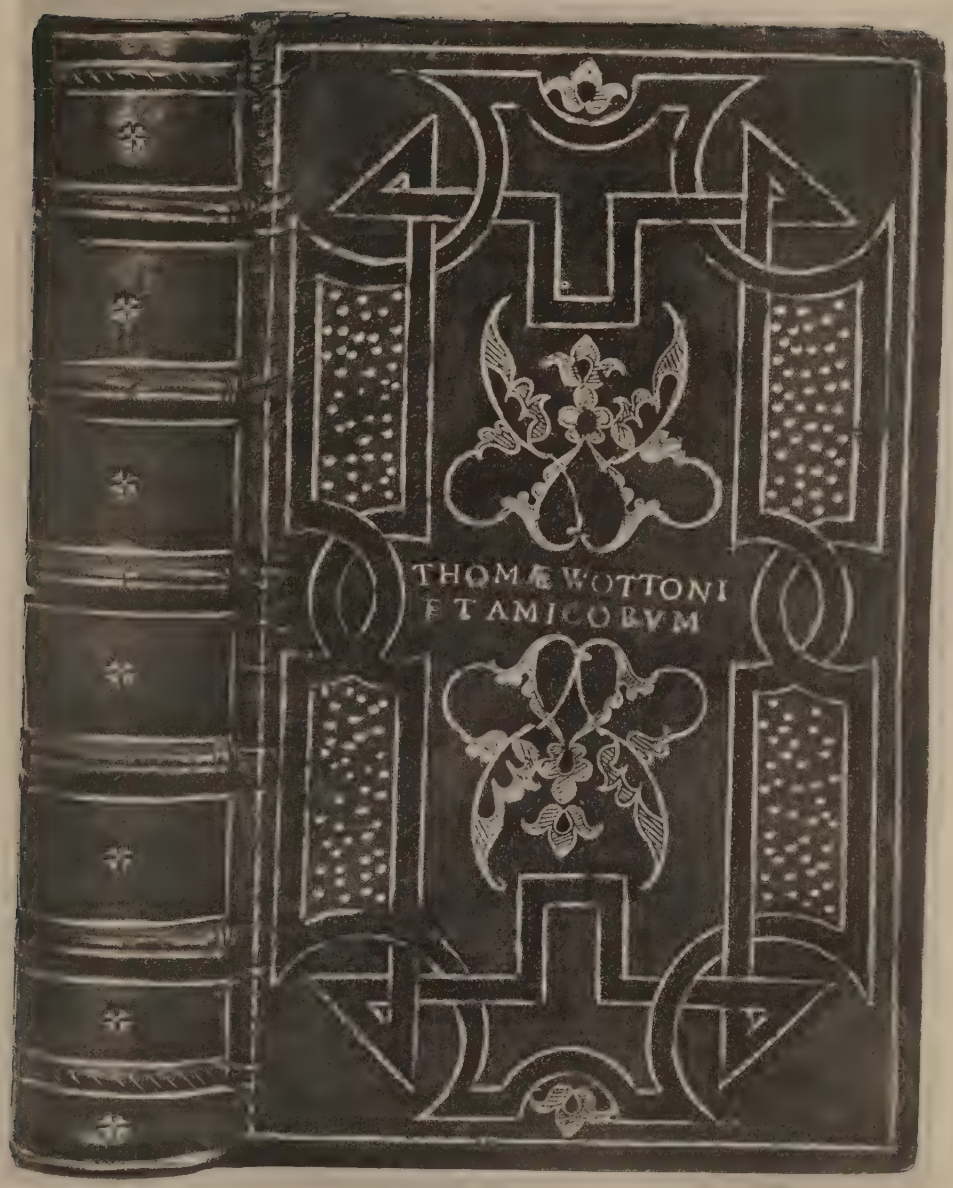
8vo. A very beautiful binding of the second half of the sixteenth century, executed by a French binder for Thomas Wotton, in brown calf, the sides decorated with a very graceful geometrical design of interlaced black lines edged with gold, ornamental foliage tooled in gold and with gold dots. In the centre of the upper and lower covers are the words THOMAE WOTTONI ET AMICORUM.

(*See Illustration opposite.*)

PARIS, ROBERT STEPHANUS, 1543.

£210

A remarkably fine specimen from the Library of the great English Book Collector, Thomas Wotton (1521-1587), who has been called the English Grolier, from the fact that many of his bindings have the inscription " Thomae Wottoni et Amicorum," which he probably imitated from the great French collector. This binding was certainly the work of a French binder, but whether it was executed in France or England is unknown. See *" Thirty Bindings described by G. D. Hobson,* London, 1926."



SEE ITEM NO. 198.

Here folowyth a lytell treatyſe the whiche treateth of the deſcrypcyon of this londe whiche of olde tyme was named Albyon And after Brytayne And now is called Englonde and ſpeketh of the nobleneſſe and worthyneſſe of the ſame.

SEE ITEM NO. 199.

PRINTED BY WYNKYN DE WORDE, WESTMINSTER, 1498

199. [WYNKYN DE WORDE PRINTING]: *THE DESCRYPCYON OF ENGLONDE,* 1498.

THE DESCRYPCYON OF ENGLONDE. HERE FOLOWETH A LYTELL TREATYSE THE WHICHE TREATETH OF THE DESCRYPCYON OF THIS LONDE WHICHE OF OLDE TYME WAS NAMED ALBYON AND AFTER BRYTAYNE, AND NOW IS CALLED ENGLONDE AND SPEKETH OF THE NOBLENESSE AND WORTHYNESSE OF THE SAME.

Large woodcut view of London on title. Printed in Gothic letter, two columns, on 24 leaves. Small folio, full levant morocco, g. e., by Riviere.

(COLOPHON). FYNYSSHED AND EMPRYNTED AT WESTMESTRE BY ME WYNKEN DE WORDE, THE YERE OF OUR LORDE M.CCCC AND FOUR SCORE AND XVIII. (1498).

(*See Illustration opposite.*)

£1050

Duff, Fifteenth Century English Books, No. 114.

Excessively rare. A perfect copy of this English Incunable. Only four other copies are known, namely, two in the British Museum, one at Cambridge, and one in the Morgan Library.

200. XIMENES (FRANCESCO DE): *LOS SANCTOS ANGELES, 1490.*

LIBRO DE LOS SANCTOS ANGELES. CONTIENE EN SUMA CINCO TRACTADOS. EL PRIMERO TRACTA DE SU ALTEZA Y NATURA EXCELLENTE. EL SEGUNDO TRACTA DE SU HORDEN REVERENTE. EL TERCERO FABLA DE SU SERVICIO DILIGENTE. EL QUARTO FABLA DE SU VICTORIA SERVIENTE. EL QUINTO FABLA DE SU HONORABLE PRESIDENTE.

Gothic Letter, double columns, 42 lines to a column. Woodcut initials, white on black ground with delicate branch-work decorations, on first page; elsewhere capital spaces, with guide-letters. Folio. Original vellum binding (in morocco case).

BURGOS, FADRIQUE DE BASILEA, 15 OCTOBER, 1490.

(*See Illustration opposite.*)

£750

Haebler 703. Hain 16232. Proctor 9592.

First Edition in Spanish. This edition preceded by four years the catalan editions of Rosenbach and Miguel.

The author of this work was bishop of Perpignan (Elne), where he died in 1409. The book is dedicated to John I of Aragon. Notwithstanding that the author was Catalan, the French and Castilian versions were printed before an edition appeared in Catalan. It is not known whether the original was written in Latin or the author's mother tongue. In any case the names of translators are unknown to us.

Only one copy in U.S.A. (according to Census).

Capitulo primero que pone ⁊ cuenta en general la alteza dela natura angelica.

La angelica natura es tan alta ⁊ tan marauillosa ⁊ tan excelente criada. enſalcada. ⁊ hordenada. ⁊ glorificada por nſro señor dios q̄ paſa todo nſro ſeſo ⁊ entendimiento. ſegund la eſtāça en q̄ de preſente coſſemos eneſta mortal vida. E tāto q̄ ſu alteza ⁊ dignidad no podemos pēſar. eſcriuir. ni fablar propiamēte. ſegund que es de fecho ⁊ ffeq̄ere ſu magnifica ⁊ gloriosa ffeuerēcia. Empero fablar dellos es a nos grād prouecho ⁊ neceſario por el grand debdo que les abemos ⁊ por las grandes neſceſidades ⁊ miſerias en q̄ ſomos pueſtos eneſta preſente vida. Por las quales coſas cōbiene a nos q̄ deſpues de nſro señor dios ⁊ dela ſu preſciosa madre ffecoſſamos ala ſu paternidad ⁊ clemēte diligēcia. E por aq̄ſta ffazō fablaremos en aq̄ſte preſente libro dellos alguna coſa. ſegūd q̄ la gra de dios nos adminiſtrara. Principalmēte a glia ⁊ honor ſuya ⁊ ſalud de nras aias. las quales por mandamiēto diuinal han ellos todos tpos en guarda ⁊ encomienda Aſi como adelante largamente abemos de tractar ⁊ enſeñar enel proceſo deſte libro.

La. ſegundo q̄ demueſtra q̄ coſa es buē āgel enſi meſmo

Primeramente auemos a prouar q̄ coſa es angel por que aſi ſe acoſtumbra comunmēte q̄ enlos comienços ſe deue dezir que es la materia de q̄ oñe entiēde fablar. E deues aqui ſaber q̄ no embargante q̄ las ſanctas eſcripturas ayan mucho tractado de aq̄ſto. Empero aq̄llos q̄ mas profundamente han ſablado ⁊ nos lo han enſeñado o informado ſon aqueſtos. Primeramēte aquel glioſo martir ſant dionyſio enel libro q̄ fizo dela angelical gerarchia. Enel qual pone q̄ aq̄llo q̄ el tracta alli dla angelical natura q̄ lo auia auido de oñe q̄ lo vido cō ſu ojo. E aq̄ſte es ſeñor ſant pablo q̄ deſpues q̄ fue leuado faſta el tercero cielo ⁊ vido las angelicales gerarchias ⁊ las diſpuſiciones ⁊ la horden celeſtial por noteficar lo ala ſanta yglia ffeuelo lo al dicho ſant dionyſio q̄ fue mucho ſingular ⁊ ylumināado doctor ⁊ deſcipulo ſuyo E deſpues lo ha fablado vn grand doctor griego q̄ ſe llama damaſceno ⁊ el maeſtro delas ſentencias enel .iij. libro ⁊ otros delos quales en ſuma abremos ffeſpueſta ala quiſtiō propueſta al comiēço de aq̄ſte capitulo q̄ demanda q̄ coſa es angel. E digote ſegund q̄ de aq̄ſtos ffecolegimos fablando ſin arte laycalmēte ⁊ en ſuma. Angel es natura ⁊ ſubſtancia ſpūal no corporal. ffacional ⁊ intellectual. todo enſi vida. todos tpos en perfecto mouimiēto. limpia derecha ſin deffalleſcimiēto. frāca en arbitrio. virtuoſa. immortal. ⁊ impaſible. en gra. coſtante. perſeuerāte al ſeruicio d̄ dios principalmēte todos tpos diputada. Aqui nota q̄ aq̄ſta

SEE ITEM NO. 200.

201. BARTOLOZZI (F.).

THE SEASONS.

SPRING. *Hark! melodious sounds I hear.*

SUMMER. *What fragrance in the gentle breeze.*

AUTUMN. *Delightful is the ripen'd Year.*

WINTER. *Bless my heart how cold it is.*

THE SET OF FOUR VERY DELICATE AND CHARMING ENGRAVINGS DEPICTING HALF-LENGTH FIGURES OF BEAUTIFUL WOMEN IN LARGE HATS AND PICTURESQUE DRESSES. ENGRAVED IN STIPPLE AND PRINTED IN COLOURS BY BARTOLOZZI AFTER WHEATLEY AND WESTALL.

Size 7¼ *by* 6¼ *inches, with margins.* 1789-1790.

(*See Illustration opposite.*)

The four plates, £200

Painted by J. Wheatley

Engraved by J. Bartolozzi R.A. Engraver to his M[ajesty]

SUMMER.

"How fragrance in the gentle breeze Quelle douceur dans [illegible]

Pub[d] Feb[y] 1.1789 by T. Simpson St Pauls Church Yard

PRINTED IN COLOURS

SEE ITEM NO. 201.

PRINTED IN COLOURS

SEE ITEM NO. 202.

PRINTED IN COLOURS

202 BIGG (WILLIAM).

BLACK MONDAY, OR THE DEPARTURE FOR SCHOOL.

INTERIOR, TO LEFT A LADY SEATED PRESSING A COIN INTO THE HANDS OF A WEEPING BOY, A LITTLE GIRL SHOWS HIM A CAKE AND A BASKET OF EGGS, AN OLD LADY HANDS PURSE TO ANOTHER BOY, WHO POINTS WITH HIS STICK TO A TRUNK WHICH A MAN IS LIFTING.

DULCE DOMUM, OR THE RETURN FROM SCHOOL.

EXTERIOR OF A COUNTRY HOUSE, TWO LADIES AND TWO LITTLE GIRLS WELCOMING TWO BOYS WHO ARE RETURNING FROM SCHOOL, A MAN-SERVANT CARRYING THEIR LUGGAGE BEHIND. PAIR OF MEZZOTINTS BY JOHN JONES AFTER WILLIAM BIGG.

Size 18 *by* 23¾ *inches, with full inscription margin and thread margins top and sides. Superb impressions brilliantly printed in colours.*

(*See Illustration opposite.*)

The pair, £420

EXTREMELY RARE ENGRAVED PORTRAIT OF SCOTLAND'S NATIONAL POET

203. BURNS (ROBERT, 1759-1796).

HALF LENGTH, IN OVAL, FRILL, LIGHT WAISTCOAT, DARK UNBUTTONED COAT, CASTLE AND TREES IN BACKGROUND. A MAGNIFICENT IMPRESSION OF THE MEZZOTINT BY SAML. COUSINS AND WM. WALKER AFTER ALEX NASMYTH.

Size 15¾ *by* 12⅜ *inches, with margins.*

A choice impression of the excessively rare earliest issue, dated August, 1830. *Signed by the Engraver.*

(*See Illustration opposite.*)

£152 10s

This state is of the greatest rarity. "At the Burns Exhibition at Ayr, a few years ago, many copies—including one belonging to Lord Rosebery—were shown, but none of them bore this early date."

Whitman.

SEE ITEM NO. 203.

SEE ITEM NO. 204.

204. CAMERON (SIR D. Y.), R.A.

THE WORKSHOP.

INTERIOR OF A WORKSHOP IN STIRLING.

VERY FINE ETCHING IN FIRST STATE AND SIGNED BY SIR D. Y. CAMERON, R. A. THIS FIRST STATE SHOWS THE TILTED CAN WHICH IS NOT SEEN IN LATER STATES, TO RIGHT OF FOREGROUND WORK-BENCH, ALSO A MAN IS VISIBLE THROUGH WINDOW ON RIGHT.

Size 8¼ *by* 11¾ *inches.* (*R.* 369[1]).

(*See Illustration opposite.*)

£75

205. EARLOM (RICHARD). 1743-1822.

A FLOWER PIECE.

A FRUIT PIECE.

PAIR OF MOST CHARMING MEZZOTINTS BY EARLOM FROM THE CELEBRATED PICTURES BY VAN HUYSUM. BRILLIANT PROOF IMPRESSIONS BEFORE THE MOTTO IN THE ARMS. ARTISTS NAMES AND LINE OF PUBLICATION IN ETCHED LETTERS. VERY RARE IN THIS STATE.

Size 22⅛ x 16⅝ *inches, with large margins.* 1778-81.

(*See Illustration opposite.*)

The pair, £150

SEE ITEM NO. 205.

ELIZABETA D. G. ANGLIÆ. FRANCIÆ. HIBERNIÆ. ET VERGINIÆ
REGINA CHRISTIANAE FIDEI VNICVM PROPVGNACVLVM.

Immortalis honos Regum, cui non tulit ætas
Vlla prior, veniens nec feret vlla parem,
Sospite quo nunquam terras habitare Britannas
Desinet alma Quies, Iustitia atque Fides,
Quis ipsæ tantum superant reliqua omnia regna,
Quantum tu maior Regibus es reliquis,
Viue precor felix tanti in moderamine regni,
Dum tibi Rex Regum cælica regna paret.

In honorem Serenissimæ Suæ Maiestatis hanc effigiem fieri curabat Iohannes Winantelius belga. Anno 1596.

SEE ITEM NO. 206.

A MAGNIFICENT CONTEMPORARY ENGRAVED PORTRAIT

206. ELIZABETH (QUEEN OF ENGLAND, 1533-1603).

HALF-LENGTH PORTRAIT STANDING BETWEEN TWO CORINTHIAN COLUMNS, WHICH ARE SURMOUNTED BY THE QUEEN'S FAVOURITE EMBLEMS, A PELICAN AND A PHOENIX; SHE IS HOLDING A GLOBE IN HER LEFT HAND AND A SCEPTRE IN HER RIGHT, TABLE TO LEFT ON WHICH LIES AN OPEN BOOK, IN BACKGROUND A SEA COAST WITH SHIPPING.

WITH INSCRIPTION "ELIZABETA D. G. ANGLIAE, FRANCIAE, HIBERNIAE, ET VERGINIAE REGINA CHRISTIANAE FIDEI UNICUM PROPUGNACULUM," FOLLOWED BY TWO LATIN VERSES "IMMORTALIS HONOS REGUM, CUI NON TULIT AETAS" ETC. AND LINE OF PUBLICATION, "IN HONOREM SERENISSIMAE SUAE MAIESTATIS HANC EFFIGIEM FIERI CURABAT IOANNES WOUTNELIUS BELGA . . . ANNO 1596."

Very fine line engraving. Size 13¾ *by* 10 *inches.* 1596.

(See Illustration opposite.)

£52 10s

Donoghue, in his "Engraved Portraits of Queen Elizabeth," states:—

"It is remarkable that the finely executed plate bears no indication of the engraver's name which seems deliberately to have been omitted. Two other portraits of the Queen which were also published by Jan Woudneel, a Flemish bookseller, resident in London are the work of Crispin Van de Passe and possibly this is by him also.

Sir W. Stirling Maxwell who has reproduced it in his "Engraved Portraits of the 16th Century," assigns it to Passe, but Bromley in his Catalogue of British Portraits attributed it to one of the brothers Wierix.

PRINTED IN COLOURS

207. [FOX HUNTING.] THE FOX CHASE.

PLATE I. "A SOUTHERLY WIND AND CLOUDY SKY."
,, II. "HOW COMPLETELY THE COVER AND FURZE THEY DRAW."
,, III. "A STORMY SKY OVERCHARGED WITH RAIN."
,, IV. "THUS WE RIDE WHIP AND SPUR FOR A TWO HOURS CHASE."

SET OF FOUR VERY FINE AQUATINTS BY CHAS. HUNT AFTER F. C. TURNER. WITH VERSES UNDER EACH PLATE, ALSO VARIOUS HUNTING EMBLEMS.

Size 14⅛ *by* 19¾ *inches, with margins.* 1834.

Brilliantly printed in colours and in fine condition.

(See Illustration opposite.)

The set of four, £150

PRINTED IN COLOURS

SEE ITEM NO. 207.

Engraved by J. R. Smith
Mr. Atents Engraver to his
Highness the Prince of Wales

NATURE

Flushed by the spirit of the genial year

The shining moisture swells into her eyes

PRINTED IN COLOURS

SEE ITEM NO. 208.

PRINTED IN COLOURS

208. HAMILTON (EMMA, LADY), as "NATURE."

HALF-LENGTH PORTRAIT IN SQUARE ENGRAVED BORDER, HOLDING A SMALL SPANIEL IN HER ARMS.

MEZZOTINT PRINTED IN COLOURS BY J. R. SMITH AFTER G. ROMNEY.

Size 10¾ *by* 8¾ *inches, with margins.* 1784.

Brilliant impression of this extremely scarce print perhaps the most beautiful of the portraits of Lady Hamilton and in the choicest condition.

(*See Illustration opposite.*)

£840

The celebrated Emma, Lady Hamilton (wife of Sir Wm. Hamilton). Renowned for her beauty and her connection with Lord Nelson. Romney painted her portrait innumerable times in various costumes and under a variety of titles.

209. CHARLES MÉRYON.

LE PETIT PONT, PARIS.

ORIGINAL ETCHING BY CHARLES MÉRYON.

Size 10$\frac{15}{16}$ *by* 7$\frac{1}{4}$ *inches.* 1850.

FINE EARLY IMPRESSION BEFORE LETTERS WITH THE INITIALS C.M. AT RIGHT-HAND UPPER CORNER. (DELTEIL 24iii.).

(*See Illustration opposite.*)

£84

Charles Méryon was born in Paris in 1821 and died in 1868. He is considered one of the greatest etchers of modern times.

SEE ITEM NO. 209.

THE TURNPIKE GATE

PRINTED IN COLOURS

SEE ITEM NO. 210.

210. MORLAND (GEORGE). 1763-1804.

THE TURNPIKE GATE.

MAN ON WHITE HORSE ABOUT TO PAY TOLL TO TOLL GATE KEEPER; A THIRD MAN IS SEEN ASLEEP INSIDE COTTAGE.

A MAGNIFICENT MEZZOTINT PRINTED IN COLOURS BY WARD AFTER MORLAND.

Size 18 *by* 23¾ *inches, with margins.* 1806.

A very attractive and decorative print, the colours being of exceptional depth and purity.

(*See Illustration opposite.*)

£300

211. MORLAND (GEORGE). 1763-1804.

THE HISTORY OF LAETITIA.

Plate I. DOMESTIC HAPPINESS. *Laetitia with her parents.*

„ II. THE ELOPEMENT. *Laetitia seduced from her friends under a promise of marriage.*

„ III. THE VIRTUOUS PARENT. *Laetitia endeavours in vain by presents to reconcile her parents.*

„ IV. DRESSING FOR THE MASQUERADE. *Laetitia flies from reflection to public entertainments.*

„ V. THE TAVERN DOOR. *Laetitia deserted by her seducer is thrown upon the town.*

„ VI. THE FAIR PENITENT. *Laetitia in penitence finds relief and protection from her parents.*

THE SET OF SIX MOST CHARMING AND DECORATIVE STIPPLE ENGRAVINGS BY J. R. SMITH AFTER MORLAND.

Size 13½ x 11 *inches, with margins.* (1789).

Magnificent set of these rare plates, printed in soft brown tones and of the earliest issue before the plates were reduced and before the alteration of the costume of Laetitia.

(*See Illustration opposite.*)

The six plates, £105

Painted by G. Morland. Plate 4th Engraved by J.R. Smith.

DRESSING for the MASQUERADE.

Lætitia flies from reflection to public entertainments.

Pubd ... Vernor & Hood Corr Garden

SEE ITEM NO. 211.

BUONAPARTE first CONSUL of FRANCE.

PRINTED IN COLOURS

SEE ITEM NO. 212.

PRINTED IN COLOURS

212. NAPOLEON BUONAPARTE. 1769-1821.

FULL-LENGTH PORTRAIT IN UNIFORM, HIS LEFT HAND EXTENDED TOWARDS EMBLEMATIC FIGURE WHO IS WRITING ON SHIELD HUNG FROM PALM TREE, "AU 4ME DE LA RÉPUBLIQUE FRANÇAISE ARMÉE D'ITAL (LIE)," ETC., IN DISTANCE A WOODEN BRIDGE (THE BRIDGE OF ARCOLE) WITH TROOPS PASSING OVER TO ATTACK.

MEZZOTINT ENGRAVING BY J. R. SMITH AFTER APPIANI.

BRILLIANTLY PRINTED IN COLOURS.

Size 26 *by* 18 *inches.* 1800.

(*See Illustration opposite.*)

£105

PRINTED IN COLOURS

213. OXFORD (JANE ELIZABETH, COUNTESS OF), 1774-1824.

ENGRAVED PORTRAIT. THREE-QUARTER LENGTH, SEATED, LIGHT DRESS, NECKLACE, LANDSCAPE IN DISTANCE.

A MAGNIFICENT MEZZOTINT PRINTED IN COLOURS BY S. W. REYNOLDS AFTER J. HOPPNER, R.A.

Size 10¼ *by* 8¼ *inches, with margins.* 1799.

(*See Illustration opposite.*)

£350

The Countess of Oxford was the daughter of Rev. James Scott, she married Edward Harley 5th Earl of Oxford, 1794. She was an intimate friend of Lord Byron, who mentions her several times in *"Detached Thoughts."*

PRINTED IN COLOURS

SEE ITEM NO. 213.

SHAKSPEARE.
Much ado about nothing

PRINTED IN COLOURS

SEE ITEM NO. 214.

214. PETERS (REV. WM.). Died 1814.

MUCH ADO ABOUT NOTHING.

(SHAKESPEARE, ACT III. SCENE I.)

THE THREE LADIES, HERO, URSULA AND BEATRICE, IN A GARDEN.

A MAGNIFICENT STIPPLE ENGRAVING BY PETER SIMON AFTER WM. PETERS.

Size 22½ by 16¼ inches, with margins. 1790.

Brilliantly printed in colours.

(*See Illustration opposite.*)

£105

The three ladies depicted are presumed to be portraits of the daughters of the artist.

215. REMBRANDT VAN RIJN. 1608-1669.

REMBRANDT'S FRAME MAKER

ENGRAVED PORTRAIT. HALF LENGTH DIRECTED TO RIGHT, BROAD BRIMMED HAT, WHITE RUFF.

MEZZOTINT AFTER REMBRANDT BY J. DIXON.

Size 8½ *by* 14 *inches, with inscription margin* (1769).

Brilliant proof impression before inscription and with artists' names in etched letters

(*See Illustration opposite.*)

£220

SEE ITEM NO. 215.

SEE ITEM NO. 216.

216. REMBRANDT VAN RIJN. 1608-1669.

LANDSCAPE WITH A COTTAGE WITH A MILL-SAIL SEEN ABOVE IT.

ORIGINAL ETCHING BY REMBRANDT.

Size 5⅛ *by* 12⅝ *inches, with narrow margins.* 1641. (*H.* 178).

(*See Illustration opposite.*)

£157 10s

This is probably a view taken on the Amstel as it is the companion etching to the " Landscape with a Cottage & Hay Barn " (H. 277.)

217. REMBRANDT VAN RIJN. 1608-1669.

LANDSCAPE WITH A SQUARE TOWER.

ORIGINAL ETCHING BY REMBRANDT.

Size 3½ *by* 6⅛ *inches.* 1650. (*H.*245[IV]).

(*See Illustration opposite.*)

£140

The locality represented is usually accepted as a view of the village of Randorp, the home of the peasant girl whom Rembrandt chose for his second wife.

SEE ITEM NO. 217.

SEE ITEM NO. 218.

218. PRINCE RUPERT, 1619-1682.

STANDARD BEARER.

THREE-QUARTER LENGTH PORTRAIT, STANDING, LONG HAIR, HAT WITH FEATHER, SWORD, RIGHT HAND GRASPING STAFF OF STANDARD, LEFT HAND ON SHIELD.

MEZZOTINT ENGRAVING BY PRINCE RUPERT.

Size 11¼ *by* 7¾ *inches, with margins,* 1658.

Fine impression in first state of this extremely rare example of an early mezzotint.

(*See Illustration opposite.*)

£175

Prince Rupert was the celebrated nephew of Charles I, one of the King's principal Generals during the Civil War and Admiral of England after the Restoration.

He was deeply interested in all matters appertaining to Art, and to him England is indebted for introducing the art of engraving into this country—Prince Rupert himself being the first to practice it in England, the above being his first example.

219. SCOTT (SIR WALTER). 1771-1832.

FULL-LENGTH PORTRAIT, SEATED ON STONE WITH WALL BEHIND HIM, PENCIL IN RIGHT HAND, BOOK IN LEFT, DOG LYING IN RIGHT LOWER CORNER, LANDSCAPE.

MEZZOTINT BY CHAS. TURNER AFTER SIR HENRY RAEBURN.

Size 18 *by* 14⅝ *inches, with margins.* 1810.

(*See Illustration opposite.*)

£200

A most brilliant lettered proof impression in the finest condition and quality. Besides having the word "*Proof,*" it also has the stamp of the "*Harp*" (this being presumably a proof of the fact that it was a presentation copy from the owner of the original picture Archibald Constable, Scott's publisher and friend). It also bears the collector's marks of Sir Wm. Augustus Fraser and Fritz Reiss.

WALTER SCOTT Esq.*

SEE ITEM NO. 219.

THE FORTUNE TELLER

PRINTED IN COLOURS

SEE ITEM NO. 220.

PRINTED IN COLOURS

220. SMITH (JOHN RAPHAEL). 1752-1812.

THE FORTUNE-TELLER.

IN CENTRE A YOUNG LADY, HAT AND FEATHERS, LOOKING TOWARDS WOMAN WHO HOLDS HER HAND, TO RIGHT YOUNG BOY, SMILING, FORE-FINGER ON LIP.

MEZZOTINT BY J. R. SMITH AFTER WM. PETERS.

Size 14¾ *by* 17¼ *inches, with margins,* 1786.

Exceedingly choice impression of this highly decorative and scarce print, brilliantly printed in colours.

(*See Illustration opposite.*)

£250

221. JAN THOMAS OF YPRES. 1610-1672.

LEOPOLD I EMPEROR OF GERMANY. (1640-1705.)

FULL-LENGTH PORTRAIT, STANDING, LONG BLACK HAIR, ARMOUR, SASH, WEARING ORDER OF GOLDEN FLEECE, SCEPTRE IN RIGHT HAND, WITH FULL INSCRIPTION PRINTED ON SEPARATE PLATE.

MEZZOTINT BY JOHN THOMAS OF YPRES.

Size 19½ *by* 16¼ *inches, with margins.* 1659.

Choice impression.

(*See Illustration opposite.*)

£105

Jan Thomas was one of the earliest engravers in mezzotint. Born at Ypres, died in Vienna.

Leopold I appointed him his principal painter in 1662.

SERENISS.^mo POTENT.^mo INVICTISS.^o.q. PRINCIPI AC DOMINO D. LEOPOLDO I.
ROMANORVM IMPERATORI SEMPER AVGVSTO. GERMANIÆ. HVNGARIÆ. BOHEMIÆ. DALM:
CROATIÆ. SCLAVON: & REGI. ARCHIDVCI AVSTRIÆ. DVCI BVRGVNDIÆ. STYR: CARINTIÆ.
CARNIOL: ET WIRTENB: &c COMITI TYROLIS &c. &c. DOMINO NOSTRO CLEMENTISSIMO
Debita demissionis ergô offert demississimè Sua S. C. Maj.^tis humillimus servus à picturis Joannes Thomas A. 1689

SEE ITEM NO. 221.

Her ROYAL HIGHNESS the PRINCESS AUGUSTA.

Dedicated by Permission to the Queen

By her Majestys most devoted & most dutiful Subject and Servant

Published Febry 21st 89. by T. Harmer Printseller No 18 Piccadilly

PRINTED IN COLOURS

SEE ITEM NO. 222.

PRINTED IN COLOURS

222. TOMKINS (PELTRO WILLIAM). 1769-1840.

THE ROYAL PRINCESSES, DAUGHTERS OF GEORGE III, VIZ.:—

THE PRINCESS ROYAL.

THE PRINCESS AUGUSTA.

THE PRINCESS ELIZABETH.

SET OF THREE VERY CHARMING AND DECORATIVE OVAL PORTRAITS, THREE-QUARTER LENGTHS IN FASHIONABLE COSTUME.

STIPPLES BRILLIANTLY PRINTED IN COLOURS BY TOMKINS AFTER RAMBERG.

Size 11 *by* 9 *inches, with margins.* 1789.

(*See Illustration opposite.*)

The three, £180

PRINTED IN COLOURS

223. WARD (WILLIAM). 1766-1826.

THE WIDOW'S TALE.

TWO LADIES SEATED AT A TABLE, CONVERSING, THE ONE TO RIGHT IN MORNING WALKING DRESS, IN BACKGROUND YOUNG GIRL STANDING BY PIANO.

MEZZOTINT BY W. WARD AFTER J. R. SMITH.

Size 20⅛ *by* 15½ *inches, with inscription margin (except line of publication),* ¼*-inch margins top and sides.* 1789.

Fine impression, printed in colours.

(See Illustration opposite.)

£350

THE WIDOW'S TALE

PRINTED IN COLOURS

SEE ITEM NO. 223.

PRINTED IN COLOURS

SEE ITEM NO. 224.

PRINTED IN COLOURS

224. WILKIN (CHARLES). 1750-1814.

MASTER HOARE.

WHOLE LENGTH IN A GARDEN, HOLDING A SPADE, A WHEELBARROW FILLED WITH FLOWERS BY HIS SIDE, DOG ON HIS RIGHT.

STIPPLE ENGRAVING BY CHAS. WILKIN AFTER SIR J. REYNOLDS.

Size 9¾ by 7½ inches, with margins. 1789.

Choice impression, printed in colours.

(*See Illustration opposite.*)

£275

Henry Hoare was the only son of Sir Richard Colt Hoare, Bart., F.R.S., the historian of Wiltshire, by Hester, eldest daughter of William, 1st Lord Lyttleton.